

MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND ITS ALLIED ARTS

Thirty-third Year.

Price 15 Cents

Subscription, \$5.00.

Foreign, \$6.00—Annually.

VOL. LXIV.—NO. 12

NEW YORK, WEDNESDAY, MARCH 20, 1912

WHOLE NO. 1669



Photo by Mishkin Studio, New York.

MADAME DE VARRENE-STOCK
SOPRANO

THE MUSICAL COURIER

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY,
Church, Concert and School Positions Secured.
MRS. BABCOCK.
Carnegie Hall, New York.
Telephone: 2634 Columbus.

M. F. BURT SCHOOL,
Sight-Singing, Ear-Training, Musical Stenography. Normal Courses in Public and Private School Music. Special coaching for church trials.
New York School, 1203 Carnegie Hall
Address Brooklyn School, 48 Lefferts Place.

MARTHA B. GERMAN,
HAND SPECIALIST.
(Treatment of strained or muscle-bound hands, giving elasticity and expansion.)
For Pianists, Violinists, etc. Tues. and Fri., Carnegie Hall, N. Y. Address 847 West End Ave. Phone, Riverside 8225.

PAUL SAVAGE,
VOICE CULTURE
803 Carnegie Hall,
New York.

MAX KNITEL-TREUMANN,
BARITONE.
Voice Culture—Art of Singing.
Studio, Carnegie Hall.
Mail address: Fifth Ave., New Rochelle, N. Y.

CHARLES L. GULICK,
CONCERT ORGANIST.
Organist Crescent Ave. Presbyterian Church, Plainfield, N. J.
The Chatsworth, 344 West 72d St., New York.

ADELE LAEIS BALDWIN,
CONTRALTO.
Teacher of Singing and Lyric Diction.
Tel. 5757 Columbus. 915 Carnegie Hall.

E. PRESSON MILLER,
TEACHER OF SINGING.
1013 Carnegie Hall.
Telephone: 1350 Columbus.

VIRGIL GORDON,
PIANO INSTRUCTION.
West Eighty-sixth Street Studios.
257 West 86th Street, near Broadway, New York.
Tel. 6910 Riverside. Prospectus on Application.

EUGENIE PAPPENHEIM,
THE CELEBRATED PRIMA DONNA.
Voice Culture in All Its Branches.
The Evelyn, 101 W. 78th St., New York City.
Telephone: 7048 Schuyler.

MARY HISSEM DE MOSS,
SOPRANO.
106 W. 90th St. Phone, 3552 River.
Managers, Foster & David, 500 5th Ave., N. Y.

FLORENCE E. GALE,
SOLO PIANIST.
Recitals and Concerts.
Instruction, Leschetizky Method.
451 W. 70th St. Telephone, 5331 Columbus.

MARY T. WILLIAMSON,
SOLO PIANIST.
Recitals, Concerts, Instruction.
Leschetizky Method. 21 East 75th St.
Phone, 1302 Lenox.

HATTIE CLAPPER MORRIS,
TEACHER OF SINGING IN ALL BRANCHES.
1730 Broadway, Cor. 55th St.
Telephone, 4117 Columbus.

FREDERICK E. BRISTOL,
TEACHER OF SINGING.
No. 143 West 42d St., New York.

HENRIETTA A. CAMMEYER,
Formerly Assistant to Dr. Wm. Mason.
PIANOFORTE INSTRUCTION—MUSICALES.
Oregon Apartments, 162 W. 56th St.
Phone, 7081 Columbus.

JESSAMINE HARRISON-IRVINE,
Pianist—Accompanist 864 Carnegie Hall,
Instruction—Coaching New York.
Telephone, 1350 Columbus.

HENRIETTA SPEKE-SEELEY,
SOPRANO—TEACHER OF SINGING.
1425 Broadway—Metropolitan Opera House.
Residence, 2184 Baisgate Ave. Phone 3967 Tremont

SCHOOL OF SINGING AND PIANO,
By an assistant of Lamperti.
Address Mary W. Gilbert, 836 Carnegie Hall.

LAZAR S. SAMOILOFF,
TEACHER OF SINGING.
Highly recommended by Chaliapine, Sammarco, Zerola and other famous artists.
134 Carnegie Hall.

J. W. PARSON PRICE,
VOICE CULTURE AND ART OF SINGING.
55 West 25th St., New York.
"I can confidently state that Mr. Parson Price's knowledge of the voice, both male and female, and his style of singing, entitles him to a high rank among teachers."—MANUEL GARCIA.

GRAND CONSERVATORY OF MUSIC,
Special course for teachers and professionals. Degrees granted. Thorough course for beginners. Dr. E. Eberhard, Pres't, 20 W. 91st St., New York. (Thirty-fifth year.)

ELIZABETH K. PATTERSON,
SOPRANO. TEACHER OF SINGING.
Studio: 257 West 104th Street.
Phone, 8101 Riverside.

JANET BULLOCK WILLIAMS,
TEACHER OF SINGING.
122 Carnegie Hall.

SIGNOR FILOTEO GRECO,
THE ART OF SINGING
Studio: 62 East Thirty-fourth Street, New York.
Telephone: 3747 Madison Square.

LOUIS ARTHUR RUSSELL
Metropolitan Schools of Musical Art.
Carnegie Hall, New York, and Newark, N. J.
Tel. 4778 Columbus.

MORITZ E. SCHWARZ,
Ass't Organist, Trinity Church, New York.
RECITALS AND INSTRUCTION.
Address Trinity Church, New York.

ADOLF GLOSE,
Concert Pianist, Piano Instruction. Coach for professional and advanced singers.
Residence studio: 81 Morningside Ave., City.
Phone, 2193-J Morningside.

HARRIET M. DWIGHT,
INSTRUCTION
VOICE AND PIANO
115 Carnegie Hall, Fri. and Sat.

HENRY SCHRADIECK,
Formerly Prof. of Violin, Leipzig Conservatory, Head of Violin Dept., Amer. Institute of Applied Music, N. Y., and Combs Conservatory, Philadelphia. Residence studio, 535 Wash'n Ave., Bklyn.

MARIE CROSS NEWHAUS,
VOICE CULTURE—REPERTOIRE AND DICTION.
434 Fifth Ave. Tel. 6495 Murray Hill.

DUDLEY BUCK,
TEACHER OF SINGING.
810 Carnegie Hall, NEW YORK.

WILBUR A. LUYSER,
SIGHT SINGING.
(Galin-Paris-Chevé Method.)
Special preparations of church soloists. Normal course of school music. Vocal Instruction—Choral Direction.
Address: Metropolitan Opera School, 1425 B'way

Miss EMMA THURSBY,
SOPRANO.
Will receive a limited number of pupils.
Residence, 14 Gramercy Park.
Phone, 3185 Gramercy, New York City.

BRUNO HUNN,
TEACHER OF STYLE, DICTION AND REPERTOIRE FOR VOCALISTS.
The Wollaston, 231 West 60th St., New York.
(Subway express station.) Phone 8833 Riverside.

ZIEGLER INSTITUTE OF NORMAL SINGING,
MME. ANNA E. ZIEGLER, Director.
Met. Opera House Bldg., 1425 B'way, New York.
Tel. 5468 Bryant.

EARLE ALBERT WAYNE,
Concerts. PIANIST. Instruction.
Conductor choral clubs 1204 Carnegie Hall.

FRANK HOWARD WARNER,
OPERA COACH.
Piano Instruction.
51 West 37th St. Tel. 3630 Murray Hill.

GIUSEPPE CAMPANARI,
For 12 years leading baritone of the Metropolitan Opera House, will take a limited number of pupils this winter. Applicants to be seen by appointment only.
668 West End Avenue, near 23d St., New York.

CLAUDE MAITLAND GRIFFETH
PIANO AND HARMONY INSTRUCTION.
Monday and Thursday afternoons, Pouch Gallery, Brooklyn.
133 Carnegie Hall, New York.
Send for circular.

RUTH L. TRUFANT,
TONE PRODUCTION.
Pupil of Jean de Reszke, Paris.
46 W. 83d St. Tel. 5004 Schuyler.

MR. CHARLES LEE TRACY,
PIANOFORTE INSTRUCTION.
Certificated Teacher of the LESCHETIZKY METHOD.
Studio: Carnegie Hall. New York City.

JOSEPH PIZZARELLO,
VOCAL INSTRUCTION.
Voice Developed—Style, Opera.
851-852 Carnegie Hall, New York.

HALLETT GILBERTE,
TENOR—COMPOSER.
Composer of "Serenade," "The Raindrop," "The Bird," "Youth," "Mother's Cradle Song."
Hotel Flanders, 133 W. 47th St.
Phone, 3021 Bryant.

MRS. REGINA WATSON,
SPECIALTY. Repertoire work with Concert Pianists, and the training of teachers.
46 E. Indiana Street. Chicago, Ill.

WILLIAM NELSON BURRITT,
VOICE SPECIALIST
AND REPERTOIRE BUILDER.
35 East 32d Street, near Madison Ave.
Phone 2187 Madison Square.

WALTER L. BOGERT,
BARITONE.
Teacher of Singing. Lectures and Recitals.
130 Claremont Ave., New York. Tel. 291 Morn'side

F. W. RIESBERG,
INSTRUCTION—PIANO, ORGAN, HARMONY, ACCOMPANIST.
With the "Musical Courier"; See's Manuscript Society; Organist Central Baptist Church, New York. 439 Fifth Ave.; Tel. 4292 Murray Hill.
Residence, Park Hill, Yonkers, N. Y.

HAWN SCHOOL of the
SPEECH ARTS (Inc.)
HENRY GAINES HAWN, Pres.
Song Interpretation. English Diction. Dramatic Action.
1114 Carnegie Hall, N. Y. C.

AMY GRANT,
78 West 55th St., New York.
READINGS WITH MUSIC.
"Electra," "Pelléas and Mélisande," "Salome," "Enoch Arden," "Parsifal," etc. Instruction.
Tel. 714 Plaza

CARL FIQUÉ, Piano
KATHERINE NOACK-FIQUÉ, Dramatic Soprano.
FIQUE MUSICAL INSTITUTE.
128 DeKalb Avenue, Brooklyn.

ELINOR COMSTOCK MUSIC SCHOOL,
A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal Harmony, Sight Reading, Ensemble Playing, Lectures on current Operas. Classes Arranged in French Classic Dancing. Literature and History of Art.
Miss ELINOR COMSTOCK, 1000 Madison Ave., N. Y.

ANGEL AGNES CHOPOURIAN,
DRAMATIC SOPRANO.
Oratorio—Concerts—Recitals—Instruction.
864 Carnegie Hall.

ALICE GARRIGUE MOTT,
ART OF SINGING.
172 West 79th St., New York.

ESPERANZA GARRIGUE,
ART OF SINGING.
Heathcote Hall, 400 West 114th St., New York.
Tel. 7814 Morningside.
(Bet. Broadway and Riverside Drive.)

MME. EMMA A. DAMBMANN,
CONTRALTO.
Voice Culture and Art of Singing. Concert and Oratorio. Residence Studio, Hotel Calumet.
Phone: Columbus 1628. 340 West 57th St.

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOCAL CULTURE, 230 East 62d Street.
Complete musical education given to students from the beginning to the highest perfection.
F. & H. CARRI, Directors.

ORRIN W. BASTEDO,
BARITONE.
36 Gramercy Park, New York City.

MR. AND MRS. THEO. J. TOEDT,
VOCAL INSTRUCTION.
Home Studio: 163 East 62d St., New York.

VON DOENHOFF,
VOICE—HELEN. PIANO—ALBERT
1186 Madison Ave.
Phone: 1332 Lenox.

DANIEL VISANSKA, VIOLINIST,
Returned from Berlin after nine years' successful concertizing and teaching, will accept engagements and a limited number of pupils. Address: 880 St. Nicholas Ave., N. Y.; Phone, 3050 Audubon.
Mondays and Thursdays, 10 So. 18th St., Phila.

SONGS
JEAN PAUL KÜRSTEINER For tenor or soprano
"Morning," "Of a' the Airts," "His Lullaby," "Awake, My Love," "The Betrothal," "Invocation of Eros," "My Heart Sings as the Birds Sing," "Canticle of Love." Mr. Kürsteiner will receive pupils at his residence studio, The Belmont, B'way and 86th St., New York.

DR. EDOUARD BLITZ,
SCHOOL OF SIGHT SINGING.
804 Carnegie Hall.
Conductor Symphony Concerts, Kursaal Blankenberg, Belgium.

ELLA MAY SMITH,
INSTRUCTION—PIANO, SINGING, MUSIC HISTORY.
HISTORICAL LECTURE RECITALS.
Residence Studio: 60 Jefferson Ave., Columbus, Ohio. Telephone, Automatic, 2294.

JOSEPH JOACHIM SCHOOL,
STRINGED INSTRUMENTS.
Geraldine Morgan, Director.
Orchestral and Cello Department, Paul Morgan
914 Carnegie Hall, New York.

JESSIE DAVIS,
PIANIST.
Concerts—Recitals—Lessons.
Studio: 503 Huntington Chambers, Boston.

EDYTHE SNOW HUNTINGTON
Pianist Teacher of Pianoforte. Leschetizky method. For booklet and terms and to engage lesson hours, address 47 Church St., Montclair, Phone 824-J. Morning hours may be engaged for adults. Other studios—303 Carnegie Hall, N. Y.; Phone 1350 Columbus; 312 E. Front St., Plainfield, N. J.; Phone 501-R Plainfield.

MILTONELLA BEARDSLEY,
PIANIST.
Management, Antonia Sawyer,
1425 B'way, N. Y. City.
143 Carnegie Hall, New York.

HERBERT WILBER GREENE,
SCHOOL OF SINGING.
701 Carnegie Hall
Cala Aaron Greene, Pianist.

MIDDLETON
BASS
4073 Kenmore Avenue, Chicago, Ill.

E. LUCILLE MILLER
Soprano
Address all Communications to
S. F. TROUTMAN
816 Avenue, Pittsburgh, Pa.

DALLMEYER RUSSELL
PIANIST
329 South Graham St., Pittsburgh, Pa.

GIULIA ALLAN
COLORATURA SOPRANO
OPERA AND CONCERT
Address: 200 WEST 80th STREET, NEW YORK

MARIE LOUISE TODD
Pianist
TEACHER OF PIANO
Residence, Hotel Grange, Studio, Carnegie Hall, New York

ARTHUR M. BURTON
BARITONE
Fine Arts Building, Chicago

Mrs. HALL McALLISTER
TEACHER OF SINGING
Musical Management
407 Pierce Building, Boston

MARIE PARCELLO
CONCERT SINGER
Teacher of Singing, Carnegie Hall, New York

MAUD MORGAN
HARPIST
Tel. 2267 Sheepshead 13 Livingston Place, New York

Juanita Rogers-Penniman
Representative of ELEANOR McLELLAN
STUDIO, 335 Broadway Hall, Los Angeles, California

EDITH WATKINS GRISWOLD
Soprano
Specialty Voice Training and
Italian Opera Coaching
41 East 82d St., New York
Phone, Plaza 3230
Management: ANTONIA SAWYER
1425 Broadway

Mme. Hildegard Hoffmann
Soprano and Soloist Recitals with
MR. HENRY HOLDEN
Recitals and Piano Instruction
Soloist with New York Philharmonic
and Boston Symphony Orchestra, Inc.
STUDIO: Steinway Hall
Address: 144 East 180th New York City

ETTA EDWARDS

EUGENE BERNSTEIN
PIANIST and COACH
Management: ANTONIA SAWYER
1425 Broadway, New York

ELSA MARSHALL
Soprano
Concerts, Oratorios, Recitals
2317 Broadway, Cincinnati, Ohio

Mme. CIAPARELLI-VIAFORA
Soprano
Late Metropolitan Opera Co.
Residence, Mare Lagan, 500 Fifth Ave., New York
Private Address, 21 West 16th St.

EDWARD STRONG
TENOR
Exclusive Management of
FOSTER & DAVID
500 Fifth Ave., New York
Telephone, 2323 Bryant

KITCHELL
TENOR
Residence, 178 West 81st St.,
Phone 8884 Schermer
Mgt. HANSEL & JONES
1 EAST 43d STREET, NEW YORK

GAMBLE CONCERT PARTY
Canadian Northwest, March
St. Paul and East, April-May
East End, Pittsburgh, Pa.
CHARLES WILSON GAMBLE, Pilot

WONDERFUL RESULTS SECURED
VIRGIL
Send for Attractive Catalogue
Spring Term Now Beginning
Address: VIRGIL PIANO SCHOOL
Mrs. A. M. VIRGIL, Director, 42 West 76th Street, New York

WINIFRED F. PERRY
CONTRALTO
Oratorio-Concert-Recital
5533 Center Ave., Studio Wallace Bldg.
Pittsburgh, Pa.

MAX HERZBERG
PIANIST
Accompanist for Leading Artists
Advanced Piano Pupils accepted. Vocal Coach
215 Manhattan Ave., New York Phone River, 19208

SHARP-HERDIEN
Soprano
L. 8132 Kenmore Avenue, Chicago, Ill.

LEGLER
REGITALS
Dramatic Soprano. Oratorios, Concerts
Address, 615-625 Orchestra Hall, Chicago, Ill.

KARLETON HACKETT
TEACHER OF SINGING
Kimball Hall, Chicago.

Louise St. John WESTERVELT
Soprano
Concerts, Oratorios, Recitals
509 Wabash Avenue, Chicago.

THE STERNBERG
SCHOOL OF MUSIC, Inc.
Fuller Building, 10 South 18th St., Philadelphia.

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Choirmaster St. Paul's Episcopal Church, Conductor
Madison Ave. Club, 412 FIFTH AVENUE, NEW YORK CITY

Mrs. THEODORE WORCESTER
CONCERT PIANIST
Address: 425 Orchestra Building, Chicago, Ill.
STEINWAY PIANO USED

MOTLEY
Soloist St. Patrick's Cathedral
Hotel Bristol, 122 West 40th St.
Management, LeROY HETZEL
116 West 72d Street, New York

ONDRICEK STUDIO
Piano, Viola, Harmony
KAREL LEITNER, Pianist and Accompanist
162 East 72d Street, New York Phone, Lenox 4461

ELSIE DE VOE PIANISTE
TEACHER
Address, 609A WOODLAND PARK
CHICAGO, ILL.
TELEPHONE, DOUGLAS 948

CAROLINE HUDSON-ALEXANDER
Soprano
Soloist Plymouth Church, Brooklyn
Management: WALTER R. ANDERSON, 6 West 30th St., New York
Phone, 349 Murray Hill

Formerly of Boston
Vocal Culture and Repertoire
4000 Delmar Boulevard
St. Louis, Mo.

ETTA EDWARDS

EUGENE BERNSTEIN
PIANIST and COACH
Management: ANTONIA SAWYER
1425 Broadway, New York

ELSA MARSHALL
Soprano
Concerts, Oratorios, Recitals
2317 Broadway, Cincinnati, Ohio

Mme. CIAPARELLI-VIAFORA
Soprano
Late Metropolitan Opera Co.
Residence, Mare Lagan, 500 Fifth Ave., New York
Private Address, 21 West 16th St.

EDWARD STRONG
TENOR
Exclusive Management of
FOSTER & DAVID
500 Fifth Ave., New York
Telephone, 2323 Bryant

KITCHELL
TENOR
Residence, 178 West 81st St.,
Phone 8884 Schermer
Mgt. HANSEL & JONES
1 EAST 43d STREET, NEW YORK

GAMBLE CONCERT PARTY
Canadian Northwest, March
St. Paul and East, April-May
East End, Pittsburgh, Pa.
CHARLES WILSON GAMBLE, Pilot

WONDERFUL RESULTS SECURED
VIRGIL
Send for Attractive Catalogue
Spring Term Now Beginning
Address: VIRGIL PIANO SCHOOL
Mrs. A. M. VIRGIL, Director, 42 West 76th Street, New York

LULU JONES
Composer-Pianist
Song Recitals. Featuring Vocal Artists of Note
Music Art Shop, 608 Fine Arts Building, Chicago, Ill.

JOHN B. MILLER
Tenor
624 Michigan Avenue, Chicago, Ill.

LEONTINE DE ANNA
CONTRALTO, OF BERLIN
HOTEL ENDICOTT, 81st ST. and COLUMBUS AVE., NEW YORK

LUTIGER GANNON
CONTRALTO
E 718 Kimball Hall, Chicago

KATHERINE ALLAN LIVELY
PIANIST
Tel., Grand 7915 628 East 43th St., Chicago

PAUL GUNDLACH
PIANIST COACH
Accompanist in ARTIST SOLISTS
249 West 104th Street Phone, Riverside 592

ELLIS CLARK HAMMANN
PIANIST
1524 Chestnut Street, Philadelphia, Pa.

ALTA MILLER
Mezzo-Soprano
Concerts, Recitals, Teaching
1707 HINMAN AVE., EVANSTON, CHICAGO
Telephone, Evanston 318

THEODORA STURKOW RYDER
Pianist
4718 Lake Avenue, Chicago, Ill.

PLUMB
Contralto, Oratorio, Recitals, Concerts
Address: 4172 Lake Ave., Chicago Phone, Grand 8339
Exclusive Management: HARRY CULBERTSON
Fine Arts Building, Chicago, Ill.

FRANK LAIRD WALLER
COACH-ACCOMPANIST
BOSTON OPERA COMPANY

THE BEETHOVEN TRIO
M. JENNETTE LOUDON OTTO R. ROSENBERG CARL BRUECKNER
Piano Viola Cello
For Solo Address, M. J. LOUDON, Mgr. 628 Fine Arts Building
Chicago, Ill.

KLIBANSKY
BARITONE
Concerts and Recitals
Instruction for Opera and Concert
Old Italian Method
312 West 50th Street New York
Exclusive Management: FOSTER & DAVID, 500 Fifth Avenue

LEON RICE
Tenor
ORATORIO - CONCERT - RECITAL
The Belmont, Broadway and 86th Street,
New York City
Engagements may be made through any musical
agency
Personal Representative: DIXIE HINES,
1402 Broadway

FRIEDBERG
Exclusive representative Concert Dir. Leonard, Berlin, Mgr. distinguished artists.
1495 B'way. Phone, 1274 Bryant.

JORGE C. BENITEZ
BARITONE-TEACHER OF SINGING.
"Benitez I consider eminently suited to impart the art of singing in all its branches. Students who diligently work with him will find great benefit therefrom."—EMILIO DE GORGONA.
168 West 71st Street Phone, 6621 Columbus

MURPHY
TENOR
METROPOLITAN OPERA CO.
For concert engagements apply to Walter R. Anderson, Mgr.
5 W. 38th St., New York City

VICTOR HARRIS
THE BEAUFORT
148 West 87th Street
Tel., 3883 Columbus

VICTOR HARRIS
TEACHER OF SINGING IN ALL ITS BRANCHES

Vocal Studios **RAGNA LINNE** Kimball Hall Chicago

GWILYM MILES
BARITONE
Oratorio and Concert Recitals
STUDIO: 317 CARRIE HALL

A Few Advanced Pupils Accepted
Margaret HUSTON
SOPRANO

13 East 38th Street

New York

BARONESS LITTA von ELSNER
Vocal Instruction
862 Park Avenue, New York Phone, 4792 Plaza

S. WESLEY SEARS
St. James Church
and Walnut Sts., Philadelphia.
ORGAN RECITALS. INSTRUCTION

N. V. PEAVEY
Concert Pianist and Teacher and Coach
99 Euclid Avenue, Brooklyn, N. Y.
and 86 East 34th Street, New York

WALTER KNOTLE
ST. CLARE
STUDIO OF MUSIC
1822 Chestnut Street, Philadelphia, Pa.

KRIENS
Composer Violinist
381 W. 87th St.
Phone 6391 Col.

Elsa Troetschel
CONCERT PIANIST
Address, care
MUSICAL COURIER
or 411 E. 84th St., N.Y.C.

Antonio FROSOLONO
Concert Violinist
Pupils accepted at Residence Studio
1227 East 44th Place, Chicago, Ill. Phone, Grand 9079

ARTHUR DUNHAM
CONDUCTOR LYRIC GLEE CLUB
MILWAUKEE, WIS.

VITTORIO CARPI
VOCAL TEACHER IN FOUR LANGUAGES
Florence, Via dei Conti 7, P. 2 de

JACOBS
VIOLINIST
Concerts, Recitals, Instruction
The Max Jacobs String Quartet
STUDIO: 12 West 81st Street, New York
Tel. 6144 River

RARE OLD VIOLINS
FROM \$50. UP
JOHN MARKERT & CO.,
33 West 8th St., N. Y.

BERGEY
TENOR
Mrs. BERGEY, Pianist
Teachers of Singing and Piano
600-601-602 Broadway Hall, Chicago, Ill.
Tel., 1810 Murray Hill
Catalogs Free on application

S. PFEIFFER
Rare Old Violins,
Violas, Cellos and Bows
Also Modern Instruments and Merchandise
Finest Toned Strings
In the World
Free from Experimental Risks
HIGH GRADE REPAIRING
1368 Broadway, Near 37th St., N. Y.

S. PFEIFFER
Rare Old Violins,
Violas, Cellos and Bows
Also Modern Instruments and Merchandise
Finest Toned Strings
In the World
Free from Experimental Risks
HIGH GRADE REPAIRING
1368 Broadway, Near 37th St., N. Y.

MURPHY
TENOR
METROPOLITAN OPERA CO.
For concert engagements apply to Walter R. Anderson, Mgr.
5 W. 38th St., New York City

VICTOR HARRIS
THE BEAUFORT
148 West 87th Street
Tel., 3883 Columbus

Vocal Studios **RAGNA LINNE** Kimball Hall Chicago

GWILYM MILES
BARITONE
Oratorio and Concert Recitals
STUDIO: 317 CARRIE HALL

A Few Advanced Pupils Accepted
Margaret HUSTON
SOPRANO

13 East 38th Street

New York

The H. P. NELSON PIANO

*The Highest Quality
for the Money*

The H. P. Nelson Company
CHICAGO

STERLING Pianos

High Standard of Construction
DERBY, CONN.

The EVERETT PIANO.

One of the three
Great Pianos
of the World

THE JOHN CHURCH COMPANY
CINCINNATI NEW YORK CHICAGO

Owners of
THE EVERETT PIANO CO., Boston

CINCINNATI CONSERVATORY OF MUSIC ESTABLISHED 1867
Miss Clara Baur, Director



Instructs, trains and educates after the best methods of
Foremost European Conservatories. The faculty num-
bers some of the leading Musicians and Artists of today.
Education MUSIC Languages
Location ideal with respect to home comfort and luxuri-
ous surroundings. The finest and most completely
equipped buildings devoted to music in America. Day
and resident students may enter at any time. Illus-
trated Catalogue FREE.
MISS CLARA BAUR
Highland Ave., Oak St. and Burnet Ave., CINCINNATI, OHIO

AMERICAN CONSERVATORY

Kimball Hall, Wabash Ave. and Jackson Blvd., Chicago

THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST

Among the seventy eminent instructors the following might be mentioned:

Piano—John J. Hattstaedt, Victor Garwood,
Allen Spencer, Henriot Levy, Silvio Seloni.
Singing—Karlton Hackett, Ragna Llane, David
D. Duggan, Jennie F. W. Johnson, John
T. Read.
Organ—Wilhelm Middelichulte.

Violin—Herbert Butler, Adolf Weidig.
Theory—A. Weidig, Arthur Olaf Anderson.
Public School Music—O. E. Robinson.
Dramatic Art—Maud A. Miner.

JOHN J. HATTSTAEDT, President.
Catalogue mailed free.

KRANICH & BACH

PRODUCE **PIANOS**

OF THE HIGHEST MUSICAL TYPE

FACTORY AND WAREHOUSES:

233 to 245 East 23d Street NEW YORK

For correct tone values
—The Conover Piano.

Send for Catalog

The Cable Company.

Manufacturers

Chicago

M. ELFERT **FLORIO** Teacher of Singing

Grand Opera Tenor Dramatic ("Scale" Milan)
MAESTRO OF THE REAL "VOCE POSTATA" (ITALIAN VOICE PLACEMENT), the foundation
of the whole ART IN SINGING without which "BEL CANTO" or correct singing is an impossibil-
ity. VOCAL TRAINING FROM BEGINNING TO ARTISTIC PERFECTION. Professionals prepared
and coached in grand opera repertory in all modern languages according to the highest traditions
in the leading European opera houses and at the METROPOLITAN. Teacher of EGAMI, Tenor,
Royal Opera, St. Carlo, Naples; JOHN C. BLACK, Baritone, now in Europe; LILLA BRETTON,
Soprano, Opera House, Venice; V. SULLIVAN, Tenor; E. OROMONTE, Concert Baritone; ORINJA
WURDEN, Concert Soprano, and many other prominent artists.
Studios, 104 West 79th Street, New York. Cable Address: "FLORIEL." Phone, 7603 Schuyler.

VICTOR KÜZDÖ VIOLINIST

Concerts, Musicales
and Instruction

Studio at New York Institute of Music, 860 West End Avenue, New York

John **CHIPMAN** TENOR

Concerts, Oratorio. Recitals
Management: M. H. HANSON
437 Fifth Ave., New York

THE OLIVE MEAD QUARTET

"The Best Known Woman's Quartet in the World"

Exclusive Management: FOSTER & DAVID, 800 Fifth Avenue, New York

EDITH **CHAPMAN GOOLD** SOPRANO

ADDRESS
2314 Broadway, New York
Telephone, 4570 Schuyler

A. VIRGIL K. VIRGIL

Virgil School of Music
48 East 22d St., New York
Spring Term Begins March 25th
Enrollment, March 23rd
SEND FOR PROSPECTUS

GEORGE **SWEET**

1428 Broadway, New York
Met. Opera House Building

Teacher of George Fergusson, Berlin; King
Clark, Paris; Dr. Carl Dufft, N. Y.; Geo. Dixon,
Toronto; Shannah Cumming, Katherine Blood-
good, Florence Mulford, Viola Gillette, Maude
Beri, Jeannette Fernandez, Edith Miller.
Special Operatic Training (including Action)

EDITH **VOGELSANG** SOPRANO

731 Pine Arts Building, Chicago, Ill.

ALEX **ZUKOWSKY**

Russian Viola Virtuoso
Member and Soloist with Thomas Orchestra. Pupils accepted
431 Pine Arts Building, Chicago, Ill.

Bissell Conservatory of Music, Inc.

MADIE SPRAGUE, Directress
Bissell Bldg., 7th Ave. and Smithfield St., Pittsburgh

Grace Hearn.

SOPRANO **WALTER R. ANDERSON**

St. Bartholomew's Church, New York
Management: WALTER R. ANDERSON
5 West 38th Street

MAXIMILIAN **PILZER** VIOLINIST

Concert Direction Antonia Sawyer
1428 Broadway, N. Y.
Personal Address: 191 West 115th Street
Phone, Morningside 0515

LESCHETIZKY **HAROLD NASON, Director**

1712-14 Chestnut Street Philadelphia

HAN **BUTLER** Soprano- Concerts

Pupils Accepted
Auditorium Building - Chicago, Ill.

GARTON **LOCAL MANAGER**

233 S. Wabash Avenue, Chicago, Ill.

MARGARET **KEYES** CONTRALTO

Concert, Oratorio and Recitals
Management, THE WOLFSON MUSICAL BUREAU
1 West 34th Street, New York
Personal Address, 2469 Broadway Phone, 4363 Hiver

HARRISON **WILD** Concert M. **WILD** Organist

KIMBALL HALL, 243 Wabash Ave. CHICAGO
INSTRUCTION
PIANO ORGAN
CONDUCTOR—Apollo Musical Club, Washington Club

LEIPSI C

LEIPSI C, February 21, 1912.

The eighteenth Gewandhaus program under Arthur Nikisch has the Reger B-A-C-H organ fantasia and fugue, played by Karl Straube; the Bruckner "Te Deum," with solos sung by Gertrud Bartsch, Bertha Grimm-Mittelmann, Rudolf Jäger, Alfred Kase; the Beethoven fantasia for piano, chorus and orchestra, the solo played by Josef Pembaur, Jr.; the third part of Schumann's "Faust" scenes for solo, chorus and orchestra, the above named singers augmented by Reinhold Gerhardt, Kurt Taut, Marie Hering-Warbeck, Hildegard Gebhardt, Käthe Reiche-Handke and chorus. The organ number of this program is one of Reger's very characteristic works and it is played impressively by Straube. The Beethoven fantasia furnishes great enjoyment in Pembaur's fine balancing of the solo part and good work by the other forces. Of the vocal soloists participating, Reinhold Gerhardt is a talented brother of the distinguished lieder singer, Elena Gerhardt, who is now touring in America. The other singers are all well known artists from the Leipzig City Opera and concert circles.

The third concert by the Sevcik Quartet brought the Dvorák F major, op. 96; the Pfitzner C major piano quintet, op. 23, with the Leipzig pianist, Anny Eisele; the Beethoven F major string quartet, op. 135. The Pfitzner piano quintet is one more of the Leipzig season's object lessons on the power and individuality that this composer has for the writing of absolute music. A strong and beautiful string quartet, and concert excerpts from his opera, "Die Rose vom Liebesgarten," were heard earlier in the season, while last season brought his valuable piano trio, besides several renditions of his opera, "Der arme Heinrich." In the present concert, Miss Eisele proved an agreeable representative for the piano part of the quintet, her touch adapting itself well to ensemble. She was for years a pupil of the late Alfred Reisenauer.

On the evening following the above concert by the Sevcik Quartet, the Bohemian Quartet began its concert in the same hall with the same work by Dvorák, op. 96, on American negro rhythms. Then followed the Brahms A major piano quartet, op. 26, with Frederic Lamond, and the Schubert G major string quartet, op. 161. The Dvorák quartet on negro rhythms is one of the poorest works that he wrote for chamber music. The main material of the slow movement is especially weak. Evidently, the composer did not feel himself comfortable in the strange field, since the work plays eight or ten minutes' shorter time than his usual concise quartets of twenty-eight or thirty minutes. The artists were splendidly disposed during the above concert.

The Russian cellist, Joseph Malkin, and violinist Alexander Schmueller, had the assistance of pianist Erika Woskowsky in a recital given to show the quality of a new cello and a new violin made by Dr. van Leuwen, of The Hague. The cello numbers were the Haydn concerto and a sarabande, romance and felseue by Malkin. The violin numbers were the aria from Reger's suite, op. 103, his A major sonata, op. 42, for violin alone, the Tchaikowsky "Serenade melancolique" and a Hubay "Scene de la Czarda." The youthful but very talented pianist played all the accompaniments and solo numbers to include the Chopin C sharp minor scherzo, a Tchaikowsky berceuse and a d'Albert scherzo. Malkin proved to be one of the finest cellists heard here for a long time. His playing is in great sincerity and warmth, in mature style and great beauty of tone. Miss Woskowsky played in beautiful ensemble in the Haydn concerto, never once missing the proper tonal balance nor neglecting to find the great musical quality which the composition contains. Her solo numbers were in full vigor and great technical finesse with finest musical attributes. She was for some years under Carl Wendling, at Leipzig Conservatory, but has been coaching for a season under Leonid Kreutzer, in Berlin. Schmueller played superbly, as usual. The new instruments were very agreeable, the cello probably the better.

At one of the Sunday afternoon musicales which Marie Hedmond gives at her home once each month, a number of her pupils were heard in a program of lieder and selections from opera and oratorio. Some of these singers are already appearing frequently in public, particularly Elsie Siegel, Ilse Helling, Miss Califorti and Dr. Rosenthal. The recent afternoon brought a duet from Spohr's "Jeannette," sung by Fräulein Siegel and Liebmann; an aria from Haydn's "Seasons," sung by Frau Geisenhainer; a "Samson et Dalila" aria, sung by Fräulein Weiss. Faure and other French songs, Fräulein Pege;

Brahms lieder for tenor, Baron von Eckhoven; duet from Haydn's "Creation," Dr. Rosenthal, Fräulein Helling; valse from Gounod's "Romeo et Julia," Fräulein Califorti; Jensen lieder, Fräulein Hilarius; Joseph Marx lieder, Fräulein Helling; the "Dich Theure Halle," from "Tannhäuser," by Fräulein Siegel. The accompanying was by Frau Hedmond and Herr Lehnert. The singing was generally in fine style and commendable vocalism. Though Frau Hedmond has been for years a popular instructor at Leipzig Conservatory, and in private, she has recently become much better known through the distinguished artist, Elena Gerhardt, who was under this instruction for years.

The piano recital by Luise Gmeiner, sister to the distinguished singer, Lula Mys-Gmeiner, had the Brahms F minor sonata, the Chopin G minor ballade, E minor nocturne and A flat polonaise, and the Liszt B minor sonata. The young artist has more impulse than her sister, and with much physical strength and a good musical head she was able to give a plastic reading of the Brahms sonata, which is always difficult to present clearly. She



ALEXANDER GLAZOUNOV.
Russian composer.

was very successful with press and public, and should gain steadily in popularity.

Roumanian Conservatory and University students in Leipzig gave a concert embracing a number of their national songs for male chorus, and two groups of their national dances for males. The very gifted Roumanian pianist, Fräulein Germani, played a Chopin C major mazurka and the two Liszt transcriptions of Chopin's Polish songs. The four Roumanian songs had great character, only slightly related to Russian in their somber moods and occasionally in the even, marcato rhythms. The eight dances, performed by about ten men in national costume, were called "Horallelor," "Sarlat," "Lazeasca," "Resteul," "Hodoroga," "Banul Maracine," "Romanul" and "Brauletul." The dancers showed much skill, and particularly in the last three numbers a solo dancer from Bucharest distinguished himself by fine skill in a great number of steps.

The very young Baltimore violinist, Isador Bransky, recently played with great success at a public entertainment for the Leipzig "Ruder Verein von 1876." Among the selections especially remarked upon by the daily press was a very beautiful "Chant sans paroles," by the English born violinist, W. G. Owsst, who has been for some years instructor at the Conservatory in Baltimore.

The American students in Leipzig gave a negro minstrel show this evening in the large festival hall of the Central Theater. Besides marking a very smooth running show, the occasion was especially noteworthy as a conductor debut for Waldemar Alves, the talented and capable son of Mrs. Carl Alves. With but a single orchestral rehearsal for men unaccustomed to this sort of music and also unable to understand the singers they had to follow, and with much editing necessary to all the cues to be taken or missed by amateur minstrels, the youthful conductor

had as much work on hand as if conducting a Mahler symphony. That the evening passed off brilliantly was all to his credit, for the show would have had plenty of opportunity to fall apart without him. Among the minstrels proper the show was especially fortunate in having the two genuine Southerners, Mr. Richardson and Mr. Godby, for end men. Both spoke in very fine dialect and showed other good qualities of routined minstrels. The interlocutor was Mr. Sheets, of Indiana, who had also the chief responsibility of organization. The show was under protection of the International Student Verein of the Leipzig University.

EUGENE E. SIMPSON.

Later Leipzig.

LEIPSI C, February 28, 1912.

The nineteenth Gewandhaus concert under Arthur Nikisch has the Mendelssohn "Midsummer Night's Dream" overture; the Grieg piano concerto, played by Teresa Carreño; a new Gascogne overture by Richard Mandl; the Chopin B major nocturne, A flat etude, op. 25, and G minor ballade; the Beethoven seventh symphony. This constitutes a very entertaining concert. Carreño is playing the concerto in great verve, but in this morning's public rehearsal there was much more buoyancy and real musical life in the Chopin playing. The enthusiasm was very great, and she played three additional selections. But Nikisch was given a great welcome as he first came to the stand, and there was a great demonstration of approval when he concluded the giving of the Beethoven symphony. The applause continued for some minutes. The Mandl overture is an avowed burlesque and as such it furnishes much jolly entertainment in purposely exaggerated effects. The work is thickly scored, and leaves an impression of one well made. Next week there is no Gewandhaus concert, since the usual day for public rehearsal on a church holiday. On March 14 the concert will be conducted by Willem Mengelberg, as guest for the first time in the Gewandhaus. He will give the Schumann D minor symphony and the Strauss "Heldenleben." Pablo Casals will play the Dvorák cello concerto.

The fifth Gewandhaus chamber music program included the Schubert E flat piano trio, op. 100; Brahms vocal quartets from op. 64 and 112; Schumann fairy pictures for viola and piano; the Schumann A major string quartet, op. 41. The vocal quartet comprised Gertrud Bartsch, Bertha Grimm-Mittelmann, Rudolf Jäger, and Alfred Kase, all of the Leipzig Opera. Solo viola was played by Carl Herrmann. The pianist of the evening was Max Reger.

The Leipzig City Opera is giving a Richard Strauss week. On February 27 there was the very first Leipzig performance of the one act "Feuersnot," on the eleventh anniversary of its baptismal performance in Dresden. This evening was given to "Elektra," March 1 to "Salome," and March 3 to "Rosenkavalier." The "Feuersnot" was given with Frau Marx as Diemut; Herr Buers as Kunrad; other parts by Herren Schönluber, Rapp, Dlabal, Staudenmeyer, Voigt and Kunze, Fräulein Fladnitzer, Stadtegger, Eicholz, Färber and Marbach. The Strauss operas are under Conductor Pollak. The "Elektra" performance marked the farewell of regisseur Dr. Lowenfeld, who now goes to the Hamburg Opera. These first two performances have been highly successful in the giving, Aline Sanden creating a profound impression as usual in her giving of the Elektra. She was splendidly supported by Frau Grimm-Mittelmann as Clytemnestra and by Klinghammer as Orestes. Buers' work in "Feuersnot" was in great dignity of play and wealth of voice, but the entire ensemble was in perfect running order that evening. The opera has also announced a Wagner cycle of ten performances from March 10 to March 31. The highest price subscription for ten performances is 55 marks, the lowest price subscription 13 marks, respectively \$13.20 and \$3.12. The very best artists of the ensemble participate, and the bargain further includes two guest performances by Walter Soomer, who was for some years a sturdy member of this opera.

In view of the extraordinary attractiveness, conciseness, general lyric and tuneful simplicity and delightful scenic make-up of the Strauss "Feuersnot," one can hardly get over amazement that the work has not become long since a great people's favorite on every German operatic stage. For a moment one begins to doubt seriously that the Germans are as appreciative of music as they are represented to be. In the tempos taken by Conductor Pollak in Leipzig, the opera required but one hour and twenty-seven minutes to give. As the beginning was at 7.35, the public was on its way home at 9.05. The opera is thus ten or twelve minutes shorter than "Salome" or "Elektra." The music employs plain children's choruses, dances and every imaginable effect for an ensemble made up of every kind of folk. True, the ear occasionally catches a measure foretelling some of the "Salome" and "Elektra" music, or even the "Rosenkavalier" waltzes.

but those resemblances are short lived, and the "Feuersnot" music holds splendidly to its purposed simplicity and tunefulness. Then Strauss has shown himself already master of the mysterious dramatic effects to be had from perfect silence following some period of great excitement on his stage. This is a very powerful knowledge both for "Salome" and "Elektra," as well as the "Feuersnot."

Concertmaster Alfred Wittenberg gave a recital with the Winderstein Orchestra, when he played the Bach E major, Phillip Rüfer's D minor and the Tchaikowsky concertos. The artist played beautifully, as is his custom, in fine tone, adequate technic and agreeable interpretative ideals, as of the mature musician. The Rüfer concerto is not a record breaking work, but a most commendable one nevertheless. The violin part abounds in beautiful passage work, supposedly a usual type of violin technic, though the composer is said to be not a violinist. The fact of his unacquaintance with the instrument may have kept him that much closer to conventional types. But these passages sound fully musical and fully inspired in Wittenberg's fine playing. The composition is some twenty or thirty years old, but still slightly younger than the Bruch G minor concerto. A very distant phrasic relation between this adagio and the Bruch adagio seems to exist, but that is too trivial for observation except as a study in influences.

The fourth concert by the Sevcik Quartet brought the Glazounow fourth quartet, in A major, op. 64; the Brahms C minor piano trio, op. 101, with pianist Sandor Vas, and the Haydn G major string quartet, op. 77. The Glazounow quartet proved to be a most commendable work in perfect chamber music style, in unusual evenness of inspiration for every movement, and in beautiful lyric content not once resorting to Russian or other unusual themes for effect. Since it carries an opus number sixty-four, that seems sufficient guaranty for maturity and the self criticism necessary to producing a perfectly balanced composition. The musical content is not heavy, as indeed that is not Glazounow's nature, but the music should give pleasure wherever it can be so well given as on this occasion. Pianist Vas played finely in the Brahms trio.

EUGENE E. SIMPSON.

Scientific Hand Training.

Martha B. German is achieving splendid results with her method of scientific hand training. Several piano teachers are availing themselves of Miss German's method, both for themselves and their pupils.

Madame Nordica's Singing Class.

Madame Nordica has done many beautiful and noble things for the betterment of art and for the furtherance of artistic endeavor, but she never made a more worthy effort in that direction than by founding and establishing in conjunction with Mrs. Oliver H. Belmont a class in vocal culture for those financially unable to pursue their desires along these lines of artistic activity. Furthermore, her choice of Caroline Gardner-Bartlett as the instructor and director of that class was not only wise but happy, and she could have selected no more competent person. Madame Bartlett is a singer of note and a teacher of recognized ability, with just the kind of personality that insures success for the undertaking.

Vocal culture is the most profound and the most subtle of the arts, because it deals with a natural, physical organ which lends itself as easily to bad as to good methods. The vocal organ can be trained to perform its functions incorrectly as well as correctly, therefore only the competent should be permitted to train it. Many voices, by nature fitted for fine results, are ruined by incompetents, by those who take upon themselves the task of imparting a knowledge which they themselves have not. On the other hand, there are those who can, by reason of their accurate and trustworthy knowledge of physiology and of the art of vocalization, not only accomplish big things but awaken a love for the art in students and a desire to express themselves through the medium of song.

There is no nobler mission than that of helping to make this a world of song. Singing is a gift from above and a natural mode of emotional expression. It is, therefore, absurd for any one to attempt to make it difficult by teaching unnatural principles or by permitting those under their charge to sing other than in a perfectly natural and simple manner. Singing should be the easiest thing in the world to do, just as easy as speaking. But the prevalence of those who invent methods and systems by which pupils are given a false idea of the use and management of the voice have made the art a bugbear to many and discouraged numberless talented aspirants.

There are some, however, who adhere to basic principles and thereby are able to train voices as they should be trained and who make work a joy instead of a task. One of these is Madame Gardner-Bartlett. If there be any skeptics as to this statement, their skepticism must surely vanish if they will take the trouble to attend a meeting of this class which assembles every Wednesday evening in the hall of the Mrs. Belmont's Political Equality Association, 15 West Forty-first street, New York. A year ago Madame Nordica, realizing that there were

countless good voices only waiting to be developed, but whose possessors could not afford to undergo the expense of training them, conceived the happy idea of forming a class open to all such, the only requirement being a sincere and earnest desire to learn and a voice capable of being trained. Madame Bartlett, when approached by Madame Nordica, was only too willing to assist in this great work, with the result that there is now meeting weekly a class of some 150, among the members of which are novices, singers who have had previous instruction, others whose voices have been damaged through bad practices, as well as some who have been heard in public. All kinds and conditions are to be found there, which proves that there is a need for just such a work as this and that there has been a ready response to the invitation.

The dominant tone of the class is enthusiasm, happiness, eagerness and faith. They grasp what is imparted to them in an astonishing manner and are accomplishing wonders. At the meeting last week the writer witnessed a remarkable sight. Madame Bartlett has won the hearts and the confidence of every member of the class on account of her ability, geniality, natural wit, as well as her interest in and sympathy with all. She is an inspiration and it is not strange that the class hangs upon her words and puts forth its best endeavors. It is no small task to impart instruction to 150 persons, but Madame Bartlett does it, because she knows how. That is the sum and substance of the whole matter. At this meeting she began by quizzing the class rapidly upon fundamental principles of voice technic, the answers being given correctly and quickly. The two factors which were made prominent were suspension and attack. Then followed some very interesting drills with vowels and consonants, the legato, staccato, chromatics and arpeggios being employed. It was a splendid demonstration of what can be accomplished when work is done in the right way. The high C's were clear and true, and all sang without effort since they had been taught so to do.

Madame Bartlett has instilled into their minds the important truth that singing is a mental concept and that all that is necessary in order to produce a good tone is to sing naturally and without effort. Another excellent test was that of stopping the class on various degrees of the scale and calling for the name of the note. Invariably the correct answer was given. Madame Bartlett then gave a discourse upon the roulade, illustrating it with two of the most difficult and lengthy examples at her disposal, namely, "Rejoice Greatly" from "The Messiah" and "In Songs Like Hers Rejoice" from "Joshua."

In order to illustrate various styles of songs and the many different points to be observed in singing them, Madame Bartlett sang a number and, of course, received an ovation. The meeting closed with a spirited rendition of "America."

Geraldine Damon a Successful Teacher.

While in New York recently Geraldine Damon, of Pittsburgh, sang at Holy Trinity and the Second Collegiate churches, and did a great deal of concert and private musical work as well. Nine years ago she went to Pittsburgh as contralto soloist of Christ M. E. Church, and held that position for six years, when she resigned owing to the excessive demand for teaching.

During the summer of 1910 she taught in the Royal Opera School at Coburg, Germany. She is an exceedingly busy woman, and devotes her entire time to her studio work, and has achieved great success.

For two seasons Miss Damon has had what is known as the Damon Choral Club, composed of sixty young women belonging to prominent families of Pittsburgh, as well as some splendid professional musicians. Two concerts have been given with prominent soloists, the last one being John McCormack, the famous Irish tenor.

On February 28 she gave the first of a series of musical teas. Her pupils contributing to the program were Mrs. Hay Walker, the third, Mrs. Edward J. House, Mrs. W. C. Laughlin, Mrs. William F. McCrady, Eleanor McCook, Florence Harper, Dorothy Dilworth, Willia Cunningham, Elsa Steiner, Eleanor Elderkin, Helen Thaw Thompson and Ethel Marguis, with Frances Bennett accompanist. Miss Damon will give a similar affair each month until all her pupils have participated.

Sue Harvard Reengaged.

Sue Harvard, soprano soloist at Christ Methodist Episcopal Church, Pittsburgh, has been reengaged for another year, as has also Winifred F. Perry, the contralto soloist.

WILMOT GOODWIN

ETHEL ALTEMUS Concert Pianist

Management: ANTONIA SAWYER, 1425 Broadway, - - - New York

Marianne FLAHAUT MEZZO - SOPRANO
of Metropolitan Opera Company and
Grand Opera, Paris
Management: R. E. JOHNSTON
1133 Broadway, - - - New York City
CHAS. L. WAGNER, Associate Manager

CECIL FANNING BARITONE
(Accompanied: R. E. TURPIN)

For Terms and Dates Address: H. B. TURPIN, - - - Dayton, Ohio

VAN YORX THEO. - - - Tenor
STUDIOS: 434 Fifth Avenue - - - New York
Tel., Murray Hill 3701
TEACHES THIS SUMMER

GEORGE HAMLIN Member Chicago Grand Opera Co.
Address, 5525 Woodlawn Avenue, Chicago

Available Entire Season for Concerts E. L. BRIGGS, Secretary

FLORENCE MULFORD Mezzo Soprano
Formerly with Conried Metropolitan Opera Company
Under Exclusive Management of
HAENSEL & JONES
No. 1 East 42d Street
NEW YORK

CHARLOTTE LUND PRIMA DONNA SOPRANO
Tour Now Booking
Address:
MARC LAZEN, 900 Fifth Avenue, New York

SPALDING'S

St. James Building - - -

1133 Broadway, New York

**Second American Tour,
Season 1911-1912**

Management:
R. E. JOHNSTON
CHAS. L. WAGNER, Associate Manager

Baernstein-Regneas the Type of a Successful Teacher.

One of the principal constituents of education is arithmetic. It plays a part in life's work of a value not appreciated by half. The simpler problems of arithmetic have no terrors for the youth at school, and the ordinary problems of business life are passed over in the most casual manner. Should you ask a student of mathematics to solve the problem—three plus what equals 120? he would immediately reply, 117. But should you put this same question to Baernstein-Regneas, he would answer: three plus ability equals 120.

Money put out at interest doubles itself in twenty years; no ability in that. A snowball rolled down hill increases in size; no ability in that. One may gain a position of responsibility through influence or birth; no ability in that. A prince becomes a king through the death of his father; no ability in that. Some teachers earn a living because they number among their friends those who have children requiring a smattering of musical culture; no particular ability in that.

Ability is something far greater, far more extensive, far more subtle than merely accepting an office thrust upon you, filling a vacated place, or by cutting your way through life by sheer perseverance and toil. Ability cannot be bought or sold, made or appropriated. Power and skill may be achieved, but ability never. It exists only in him who has it, as a gift of nature.

Thus, the problem advanced finds its solution in such work and product as that identified with Baernstein-Regneas, who abandoned a brilliant and successful operatic career because he felt called upon to teach. He entered upon his new work with a vim and an enthusiasm that have carried him safely to the goal. On a hot July day he began with three pupils sent to him by his friend and former teacher, Oscar Saenger, who recognized in him the ability to impart to others the secret of true vocal art, and, therefore, was willing, during his absence in Europe, to intrust his pupils to him.

From three lessons a week to 120 lessons a week is Baernstein-Regneas' record. The enigmatical problem therefore resolves itself into the simplest of arithmetical sums. Had Baernstein-Regneas not possessed an ability equal to the demand, the original problem would have been, three plus zero equals three; or, possibly, three plus inability equals zero. That is, a teacher with three pupils and nothing to give them would scarcely be able to add to the number, and might even lose these three. But that Baernstein-Regneas could and did meet the requirements proves the answer to the problem that three plus ability equals 120.

There is yet another phase worth considering. If the working day were twenty instead of ten hours long, the problem would be, three plus ability equals 240; and if it were not necessary to combat human frailty and to recognize the importance of the conservation of energy, the problem would read, three plus ability equals infinity.

Here is an artist, a teacher, a thinker who expends, not brawn and muscle, but brains, emotion, power, physical and mental force sixty hours a week. Think of it! One wonders how he does it. Statements on paper often appear mysterious, but when one is brought face to face with them they have a different complexion. The only explanation of genius or ability—which is the same thing—is to come in contact with it. All one needs, in order to comprehend the magnitude of Baernstein-Regneas' ability, is to converse a half hour with him and to hear his pupils. This man compels and fascinates. He wins your trust and your admiration. You must become his friend and sing his praises to the world. You feel instinctively that in him is safety because he convinces you that he understands his art to the minutest detail. He inspires you and unconsciously you grow enthusiastic in your work. He compels respect and has the very unusual power of impelling a pupil to do his best. The pupil feels, moreover, that his best is being lured forth, and labors with that complete sense of trust which alone insures success.

The proof of ability is in result. There are those who can teach breath control, others who are masters of tone production, others who specialize in diction and articulation. There are experts in the art of phrasing, interpretation, repertory, etc. But only he who has a firm grasp of all; only he who can inspire the pupil and awaken latent talent and bring forth every bit of it; only he who can diagnose talent so accurately as to know when it has all been extracted, how much of it lies dormant, or how much is unresponsive, has the real teaching ability—is the master. Herein lies the secret of the power of Baernstein-Regneas. The eagerness of singers and teachers to study with him and thereby get a firmer grip upon their art and a new inspiration for their work, and the insistence of his regular pupils to continue uninterruptedly explains why he works sixty hours a week and

why he has summer classes for teachers who wish to spend their vacation with him.

Baernstein-Regneas has earned the reputation as a teacher who demands of his pupils strict adherence to duty, and he refuses to accept any one who does not take



JOSEPH BAERNSTEIN-REGNEAS.

the art seriously determined to put forth his and her best efforts in order to attain success. The musicales at the Baernstein-Regneas studios, 133 West Eightieth street, New York, are unique affairs. There one may hear singing of a high order. Those who participate not only sing

well, but sing with enthusiasm and conduct themselves in the manner of seasoned artists. The Baernstein-Regneas pupils have been taught to do things correctly; therefore they are sure of the result.

"The proof of the pudding is in the eating," and the proof of the Baernstein-Regneas ability is in his work, as exemplified in his pupils, as well as in the record, experience and personality of the man himself.

MUSIC IN MEMPHIS.

MEMPHIS, Tenn., March 16, 1912.

Jan Kubelik's concert in Memphis took place at the Lyceum Theater, and was, of course, one of the events of the season in Memphis. The great violinist appeared here in the series of All Star Course of concerts, managed by Mrs. Cathey. The music played by the virtuoso consisted of both technically brilliant compositions and those loved for their soulful beauty. The player was rapturously applauded.

Cecil Fanning, the baritone, and Angelo Cortes, harpist, were the assisting soloists at the last concert of the Memphis Symphony Orchestra, which took place Friday of week before last at the Lyceum Theater. Mr. Fanning was in splendid voice and scored especially with Loewe's ballad, "Edward." Mr. Wallerstein directed the concert.

Members of the Renaissance Club entertained Tuesday of week before last with a musicale at the home of Mrs. T. O. Vinton. Among those who assisted in the program of violin, piano and vocal numbers were Mesdames Henry Wilson, Edward Stapleton, N. C. Perkins, C. P. J. Storney and the Misses Grosvenor and Kline. A fee was charged, and the funds devoted to a worthy Memphis charity.

N. N. O.

Fine Program by Waldorf-Astoria Orchestra.

The following program was rendered by the Waldorf-Astoria Orchestra, Joseph Knecht, conductor, in the foyer of the hotel on Sunday evening, March 10, and was listened to and applauded by an audience of some 800 people:

*Chinese Wedding Procession.....Hosmer
Overture, Coriolan.....Beethoven
Sous les tilleuls, from Scenes Alsaciennes.....Massenet
Clarinet, Mr. Leroy; Cello, Mr. Thrane.
Arragonaise, from Le Cid.....Massenet
*Intermezzo, from The Jewels of the Madonna.....Wolf-Ferrari
*Third Hungarian Rhapsody (No. 6).....Liszt
*Waldweben, from Siegfried.....Wagner
Wiener Volksmusik.....Komzak

*First time at these concerts.



CHARLES
TENOR

HACKETT

Inquiries to MARC LAGEN, 500 Fifth Avenue, New York



ARTHUR
TENOR

CONSULO
CELEBRATED PIANIST Management: ANTONIA SAWYER

PAULO GRUPPE

"One of the World's Greatest 'Cellists'"
Management: ANTONIA SAWYER, 1425 Broadway - - - New York

Royal Kammerängerin of Saxony and Bavaria. Concertized throughout Germany, in Austria, England, France, Russia and Italy. Old It. Method.

STAEAGEMANN

SCHOOL OF SINGING IN DRESDEN, JOHANN GEORGEN ALLEE 27. PREPARES FOR CONCERT AND OPERA, GERMAN LIED. HIGHEST ADVANTAGES. ENGLISH SPOKEN.

WHITEHILL

BASS-BARITONE
Formerly Metropolitan Opera
MANAGEMENT:
THE WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York



Madame JEANNE JOMELLI

PRIMA DONNA SOPRANO
ENGAGED IN EUROPE UNTIL DECEMBER
Late with the Metropolitan and Manhattan Opera Companies
Available for RECITALS, CONCERTS and ORATORIO
IN AMERICA JANUARY TO JUNE, 1912
Management: HAENSEL & JONES, One East 42d Street New York

FLORA WILSON

SOPRANO
THE PORTLAND
WASHINGTON, D. C.
For Concerts and Recitals

LONDON

The Redbourne Hotel, Great Portland Street,
London, W., March 6, 1912.

Good news was the announcement that Oscar Hammerstein had completed arrangements for a spring and summer season of opera, and in all likelihood a winter season to follow at regular theater prices. This decision was made public in Saturday's papers, March 3, and has been the principal subject of discussion in musical circles since then. Everyone wants Mr. Hammerstein to succeed—that is, everyone interested in music in its operatic, operative, and practical results. The trouble has been that these really interested ones are numerically too weak to make feasible even their very best unified strength in support of grand opera at grand opera prices. But after Mr. Hammerstein had reduced his prices of admission to the scale of theater prices, they rallied nobly to his support, and are greatly disappointed that notwithstanding their brave efforts the London Opera House must close for the next seven weeks. All Mr. Hammerstein's important artists have still five weeks due them as per contract, but this has been mutually arranged to hold over until the spring season, which will open, April 22, with "Romeo and Juliette."

The bulwark of English grand opera is, of course, Covent Garden, with its great bugbear, tradition. To try to take from Covent Garden any of its prestige by building, for instance, another operatic stronghold, more modern in the minor details of comfort and ventilation and the major one of greatly improved acoustic properties, not to mention the excellence of the ensemble of operatic artists engaged therein, is like trying to steal a march on an accepted and traditional English institution, which puts out of joint all a well disciplined Englishman's preconceived notions of his English prerogatives. Oh, yes! Every rule has its exceptions, and besides Covent Garden, with its pseudo prestige as a social means to an end, is supposed to yield something more than its operatic representations—an illusion that is a kind of bonanza in its valuation commercial to the management, forming the basis of the long list of first aid to the nouveaux riches—social climbers—waiting box list, though the nouveaux riches do not flourish so luxuriantly here as in, well, a little west of here. Nothing short of a kind of social earthquake could possibly turn this golden stream away from Covent Garden's doors, and so Covent Garden is likely to remain to London like her poor, who are always with her. Unless—and this is quite possible—the rioting suffragettes should take the militant thought into their militant minds to "rush" Covent Garden and demolish it thoroughly, from the rickety stalls, with their seats about thirty inches from the floor and sloping downward (Covent Garden audiences ought really to be strapped in those stall seats),

to the kitchen chaired balcony, where "seats" are sold at two dollars and a half and one dollar and seventy-five cents during the season, and to which "seats" the audience have to enter through a side door in a side street, mount about thirteen pair of stairs, at least that many, that is twenty-six in all, over the not over-clean stone steps of which ladies trail their evening gowns, or try not to, and the ascension of which men with weak hearts or weak knees and strong purses avoid.

An interesting picture an audience in this part of the house presents. To see the stage as well as hear from it is quite a natural desire, and so row after row of musical martyrs may be viewed at any performance at Covent Garden, esconced in those kitchen chairs, resting elbows on knees, chins supported in hands, in the effort to gratify this natural desire to see the stage. And if by any extraordinary unfortunate chance one should hold a ticket for one of those kitchen chairs just a little too far around on either side of this balcony, then one cannot see at all. So, many stand during the opera and enjoy their "seats" during the long waits between acts. It really seems too bad that the suffragettes, being out for real business, should waste their zeal on the breaking of the windows of linen shops, tailor shops, jewelers, department stores, Chappell's music house, Augener's, Thomas Lipton's tea shops and various other shops, besides the Prime Minister's house, some post office branches and other government property, when there is real work to do, and something that would fit in with Miss Pankhurst's statement at the Pavilion Music Hall, March 4, when she said that "if they are going to give us long sentences we will say we might as well be hung for a sheep as for a lamb. Even if it is burning down a palace, we shall do our bit." Of course, they would get more than two months of hard labor for demolishing dear old Covent Garden, but better be hung for destroying old mutton than either a lamb or a sheep.

However, to return to Mr. Hammerstein and his summer season. The repertory to be presented is as follows: In French—"Don Quichotte," "Hérodiade," "Le Jongleur de Notre Dame," "Werther," "La Navarraise," "Les Contes d'Hoffmann," "Faust," "Roméo et Juliette," "Le Prophète," "Quo Vadis," "Les Huguenots," "The Violin Maker of Cremona," "William Tell," "Merry Wives of Windsor," "Robert le Diable," "La Reine Fiametta." In Italian—"Il Trovatore," "La Favorita," "Dolores," "Lucia di Lammermoor," "Rigoletto," "La Traviata," "Il Barbiere di Siviglia," "Andrea Chenier," "Un Ballo in Maschera." In English—"The Children of Don," by Joseph Holbrooke, and "Fionn and Jera," by Learmont Drysdale. Those of the artists heard here this winter and re-

engaged for the spring are: Felice Lyne, Victoria Fer, Mlle. Olchanski, Orville Harrold, Harry Weldon, José Danse, Francis Coombe, M. Bozano, Figarella and some others. Among the new singers to be heard are: Berte Ceasar (French soprano), Emma Trintini (Italian soprano), Emilio Zampelli (Italian tenor), and M. Le Fond (French baritone).

Mr. Hammerstein is also negotiating for two new conductors. One of the difficult things of life is for an autocratic stage manager and an autocratic chef d'orchestra to invariably agree on the personal, comparative and superlative degrees of autocracy in a workaday relationship. Hence, change, which almost invariably means progress, is often the best possible way of adjusting the matter. Also, negotiations are pending concerning other artists and other operas.

Under the auspices of the following named committee, Mr. Hammerstein will inaugurate his summer season: The Duke of Argyll, the Duke of Norfolk, the Earl of Harewood, Lord Howard de Walden, Helen Countess of Radnor, Lady Ailwyn Fellowes, Sir Francis Laking and Mr. S. G. Asher.

Signor Mascagni, who is meeting with great success in his two performances a day at the Hippodrome, in his act of "Conducting Cavalleria," may bring to pass the production of his new opera, "Isabeau," at the London Opera House. Signor Mascagni and Monsieur Hammerstein have been seen having afternoon tea together.

The closing night of the London Opera House was a veritable gala night. Scenes from five operas were given, to wit, the coronation scene from "Louise," with Madame Vallandri and Jean Auber; the second act from "Tales of Hoffmann," with Eva Olchanski and Frank Pollock; the mad scene from "Lucia," Felice Lyne as Lucia; the last act from "Il Trovatore," with Isabeau Catalan, Nina Ratti and Mario Ansaldo, and the first act from "La Traviata," with Victoria Fer as Violetta, Orville Harrold as Alfredo and Enzo Bozano as Germont. There was great enthusiasm at the close of the performances, and Mr. Hammerstein was called for, and responded with profuse bowing. Many expected he would make some comments on the season just closing and the promised one for summer, but Mr. Hammerstein simply smiled and bowed and bowed and smiled and left his audience guessing.

One of the most enterprising and artistic teachers of voice among London's younger members of the profession is Muriel Little, who gained her diploma from the

Muriel LITTLE SOPRANO
(Leipzig Diploma)
ELENA GERHARDT method of VOICE PRODUCTION
Fully authorized. Address: 2 Wellington Road, St. John's Wood, London, N. W.
Telephone, 523 Paddington

Ostrovsky Musical Institute
THE OSTROVSKY METHOD solves the problem of manual flexibility. It develops technique, elasticity, stretch, speed, looseness, resistance.
Principal masters
H. Ostrovsky
E. Zimbalist
A. Osborne
Ostrovsky Apparatus and Appliances
For terms and circulars address Secretary, Ostrovsky Musical Institute, 6 Conduit St., London, W.

Mr. WILLIAM SHAKESPEARE,
OF LONDON, ENGLAND,
Will teach during the latter end of February and also during March, 1912, in the Washington College of Music, 1220 F St., N. W., Washington, D. C.

SPENCER
CONTRALTO
Season 1911-12 in England
QUINLAN MUSICAL BUREAU
310 Regent Street, London

SIGMUND BEEL VIOLINIST
CONCERTS and RECITALS. Advanced Pupils
Temporary address care GERMAN ATHLETIC CLUB, Stratford Place, London

JULES WERTHEIM
COMPOSER—PIANIST
Address, care of DANIEL MAYER, Chatham House, George Street, Hanover Square, W. London.

The Delle Sedle School of Singing
MR. and MRS. 1880 SIMON
For particulars apply Secretary
13 Cavendish Road
St. John's Wood, London, N. W.
Telephone, 2885 Pad.

Cable Address: VERT'S AGENCY, LONDON

N. VERT, (Ltd.)

6 Cork Street, London, W., England

ENGLAND'S
LEADING
CONCERT
AGENCY

Cable Keynote, London

CONCERT DIRECTION

Established 1899

DANIEL MAYER

Chatham House
George Street,
Hanover Square, W.,
LONDON, ENGLAND

ENGLAND'S PREMIER AGENCY

LILLA ORMOND

MEZZO SOPRANO

In Song Recitals, October to April. Assisted by Miss Green, Accompanist. Engaged by the Boston Symphony Orchestra for 3 appearances. Also engaged for the Maine Festival, Oct. 13th and 17th.

Management: R. E. JOHNSTON, St. James Building, 1133 Broadway, New York
CHAS. L. WAGNER, Associate Manager



JULES FALK Violinist

In America Season 1911-1912 In Europe 1912-1913
Management: THE WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York

Leipzig Conservatory of Music in 1906. Miss Little holds letters of the highest recommendation from Marie Hedmond, of Leipzig, in reference to her voice and method of teaching; from Robert Teichmüller, on her piano studies, and from Professor Gustav Schreck on her studies in harmony, theory and form. After Miss Little's return from Leipzig, she sang several times in public, and appeared before Queen Alexandra, Princess Victoria and the Czarina. But it is as a teacher of voice production that Miss Little has determined her life work, and later in the season several of her pupils will be heard in a pupils' concert. Those who will give the program have been pupils of Miss Little for three, four and five years, and they will be able to demonstrate the ideas and method of their teacher in their various numbers. Miss Little has a very large teaching connection in Norfolk and in Surrey, where she spends three days a week, and where her pupils have been heard often in concert and oratorio work. Miss Little has also had the good fortune to be highly recommended by Elena Gerhardt, the noted lieder singer now touring in America.

Perceval Allen has received the highest praise possible from press and public throughout the provinces on her singing of the role of Senta in the "Flying Dutchman," with the Denhof Opera Company. Miss Allen is to sing Isolde in the two performances of "Tristan and Isolde" to be given by this same company.

Dr. George Henschel is giving a recital program today at the famous St. Leonards School for girls in St. Andrews, Scotland. On March 16, Dr. Henschel will give a concert at Steinway Hall; on the 19th, he will conduct F. S. Kelly's orchestral concert at Queen's Hall; and on the 24th, the popular Sunday concert at the South Place Palace; and on the 25th, at one of the annual series of Broadwood concerts, he will give the program. Dr. Henschel has had a particularly busy season in concert giving, conducting and giving much attention to his large class of pupils.

An interesting lecture on the Fletcher music method was given by Dorothea Page, March 7, at the home of Lady St. Helier in Portland Place.

John Dunn, the English violinist, has been meeting with great success throughout the English provinces, where he has been touring the last two months. Mr. Dunn has given recitals in Leeds, Birmingham, Newcastle, Bradford, Hull, Manchester and many other places, and has met with the most flattering receptions everywhere he has appeared. Mr. Dunn was assisted on his tour by Percy Waller, pianist. On his return to London, Mr. Dunn was heard in the three chamber music concerts given by Isador Epstein, when some new and interesting compositions by Russian composers were played for the first time, as well as selections from the French school of the eighteenth century. Mr. Dunn will be in London over the season, and will receive a limited number of pupils.

A magnificent interpretation of "Ein Heldenleben" was given by the Beecham Orchestra, Thomas Beecham conducting, at the Palladium, March 3. Mr. Beecham has the dramatic sense and a fine conception of style, and so "Ein Heldenleben" was a story worth listening to. At this same concert a new violinist, Herr Fidelman, from Russia, made his first appearance in England, playing the Paganini concerto in D and the "Lucia" transcription as an encore number. Herr Fidelman played remarkably well; he has had excellent schooling, without doubt, and his tone is of the big, broad kind, resonant and of sustained singing quality. He made a most favorable impression. At the concert next Sunday, under Mr. Beecham's conductorship, Fritz Kreisler will play the Beethoven concerto.

Vecsey, the young Hungarian violinist, who is now nineteen years old, must be classed among the great violinists of the day. He has given two recitals in London within the last week, and on February 26 appeared as soloist with the London Symphony Orchestra under Wilhelm Mengelberg, playing the Max Bruch G minor concerto, with which Herr Mengelberg was so delighted that he immediately engaged him as soloist with the Concertgebouw Orchestra of Amsterdam at The Hague, March 23; at Arnheim, March 25; Haarlem, March 26, and Amsterdam, March 28. At Vecsey's first recital he played the Vieuxtemps concerto in F major; at his second recital, the Mendelssohn, and at his third recital he will play the Vieuxtemps D minor. Other numbers heard at his recitals of the past week include the Bach chaconne and sonata in G minor, in which unaccompanied numbers he is supreme; the Tartini "Trille du Diable," "Hexentanz," by Paganini, and his "I Palpit," and some miscellaneous numbers. His playing of the Mendelssohn concerto was one of the most brilliant (accurate as to intonation and phrased with a consummate mastery of bowing) that has been heard in London in many a day.

A tone of great beauty of timbre, an energy and nervous force that is refreshing in its spirit of youth and fresh-



FRANZ VON VECSEY.

ness and innate musical feeling dominate all this young artist's interpretations. At his third recital, March 14,

MME. LILLIAN NORDICA

Address: 8 West 9th St., New York
Concerts, 1912-1913

Under the Exclusive Management of
FREDERIC SHIPMAN
3835 Flournoy Street - Chicago, Ill.

besides the Vieuxtemps in D minor concerto, he will play "La Folia," by Corelli; "La Clochette," by Paganini;



MURIEL LITTLE,
Soprano, teacher of voice production.

MYRON W. WHITNEY

BASSO

Touring with Mme. Lillian Nordica this season, but can be engaged alone for a limited number of concerts or recitals while Mme. Nordica is appearing in the Opera, between February 5th and 20th

Exclusive Management, **FREDERIC SHIPMAN**
3835 Flournoy Street, Chicago, Ill.

"Rondo des Lutins," by Bazzini, and three of his own compositions.

Marie Altona, who has devoted so much of her time and talent to the introducing and propagating of the song literature of contemporary writers, gave a delightfully informal musicale at her home February 25, when she sang a number of songs by Hugo Rasch, Armas Järnefelt, Madame Poldowski, Richard Cleveland, W. Vivian W. Vine, Edward C. Bairstow and Fritz Jürgens. Worthy of special mentioning were the two songs by Hugo Rasch, "Um die Kinder still und artig zu machen" and "Nach einem Regen." There are, as all singers know, many settings of the poem of the former, but this new setting by Hugo Rasch must be classed among the more perfect, the music expressing the spirit of the words so well. Then the three songs by Jürgens were artistic in the true sense of the word. "Sommerglück" is an excellent song ending with a very effective chorale, and the accompaniment to "Sommerglück," as well as to "Molöchen" and "Wolken," are accompaniments of the most modern virtuoso order. Some English songs in manuscript, namely, "To the Moon," by Richard Cleveland; "A Statue of Pan Piping," by W. Vivian W. Vine; "To Daffodils," by Edward C. Bairstow, were all examples of the most refined thought and well trained musicianship.

An interesting lecture by Rosabel Watson was given on "The Instruments of a Modern Orchestra," at the Hampstead Institute, February 29, when the various wood winds and brass instruments, so rarely accounted among the desirables by women musicians, were explained and illustrated by those who have taken them up professionally and have made a success of their work. Miss Watson was the first lady in England to learn the French horn, and illustrations were given by her and Clara Farrow. Edith Penville gave examples on the flute; Leila Bull, the oboe; Frances Thomas, the clarinet, and Anne Mukle and Lucy Mumby, the bassoon; while Lilian Mukle and Katherine Fidler gave excerpts from trumpet parts and played a duet for two trumpets. The trombone was ably represented by Constance Moss.

There is no questioning the pianistic talent of Susanne von Morvay, the young Hungarian pianist, who gave a recital at Aeolian Hall last week. Her technic is veritably stupendous in quality and quantity. Though but seventeen years of age, she has all the maturity of the most seasoned professional in conception and in the exposition of her program. Her playing of the Bach-Liszt fantasia and fugue in G minor was an example of the highest virtuosity. The Beethoven "Appassionata" was also a reading excellent and individual, deviating somewhat from the authentic, but, nevertheless, a remarkably well interpreted reading. Other compositions that figured on the program and impressed through the musical and technical command were the Brahms intermezzo in E flat minor, 118, and the G minor rhapsody; the Paganini-Liszt variations in A minor, and some Chopin numbers, the A flat nocturne, opus 32, No. 2, and the great fantasia.

The following concerts have been reviewed by Rhoda Simpson, who is assisting in the London reviews, over the spring and summer season:

"Norman Wilks, who gave his first recital of the season in Bechstein Hall, February 24, is a very promising pianist, having high intelligence and already much of the poise and ready command of the mature artist."

"Another young English pianist is F. S. Kelly, a pianist of abundant talent. If his Beethoven left much to be desired, the Schumann group received a scholarly treatment, and some of the Chopin was truly beautiful. His own compositions were interesting and sometimes original. He managed to keep the small audience interested."

In Paul Kochanski, at Bechstein Hall, February 29, we heard an artist who, though comparatively young, has already "arrived." He does not dazzle with technical jugglery, though his mechanical equipment is of a high order; he is, before all else, a true artist. His performance aroused unusual enthusiasm, and he responded to the persistent appeal with an exquisite little waltz by Kreisler."

EVELYN KAUFMANN.

MOSCOW

ARBATTE 55, DENESHEV 32,
Moscow, February 25, 1911.

Nearly two years ago a competition of violinists took place in Moscow. It was organized by D. Belaiew, a citizen of the town and a great lover of music. He arranged it in honor of Prof. S. Hrymali, who at that time had just completed forty years of pedagogic duties at the Conservatoire of Moscow. It was a real competitive festival, calculated to do splendid work in the way of developing the musical faculties of the people at large. (Such encouragement to native art is welcome.) D. Belaiew still continues his efforts in the same line; only lately he organized another competition for cellists on the occasion of the fiftieth jubilee of the Imperial Russian Musical Society. This generous man offered two prizes, of 1,500 roubles and 1,000 roubles. Only those cellists were eligible who had finished their musical studies at one of the conservatories of Russia. The competitors numbered sixteen, but only twelve played in the end, and among them there was a woman, Anne Luboshitz, a very talented and distinguished cellist. M. Ippolitow-Dwonow, director of the Conservatoire, was the president of the jury, consisting of nine members, among them the famous Prof. J. Klengel. The competition took place in the large hall of the Conservatoire before a large audience of musicians and friends of the competitors; it lasted two days, with short intervals for meals and rest. The first prize was awarded to S. Kosolupow, a young man from the south of Russia—the land of Cossacks. He finished his studies at the Conservatoire of St. Petersburg in the year 1907. Ever since he has been playing in the orchestra of the Imperial Opera House, as he had no other means of subsistence. Many of the cellists played exceedingly well. There was a piece of Bach, a concert piece and a modern one on each of their programs. It was difficult to come to a decision as to the best player. The second prize was at length split, being awarded half to J. Press and the other to Belloussow, both very remarkable cello players. R. von Boekke deserves high praise, too, but as there were only two prizes he received no mark of distinction.

It was very interesting to have our Russian cellists gathered together, all pupils of Russian conservatories, and playing so well. We owe great gratitude to our liberal fellow citizen, Belaiew, for once more doing so much toward the spread of good music over our land.

Madame Mouromzeva-Veniawski appeared in Moscow and gave "Liederabende." She is a young artist of great merit, with a soprano voice of brilliant quality, which she uses with real art. She was the daughter of the President of the first Parliament of Russia, Sergius Mouromzew, a man who was greatly appreciated by his nation. He died suddenly in November, 1910. His wife was an artist of the Imperial Opera House, a distinguished singer in her youth, and a great favorite of Tchaikowsky, who, in composing his opera, "Eugen Onegin," wrote the role of Tatiana especially for her. And what a delightful Tatiana she made! Moscow remembers her well and was anxious to hear her daughter, Mary Mouromzew (now Madame Veniawski), who was well known in her girlhood here as possessing brilliant talent and great intelligence. She did not disappoint the keen expectations, as she revealed at her very first recital that she is a born artist. Her voice, overflowing with the exuberance of youth, made a deep impression, and fascinated every one who heard her. It was a keen delight to listen to the intelligent and vitally dramatic interpretation of Madame Veniawski. She grasped the style of each song, no matter to what nation it belonged, by means of her unusual and great musical gifts. Her "Liederabende" must be considered as among the most interesting of this season. Eugen Ysaye chanced to be in Moscow and attended a Liederabend of Madame Veniawski. He seemed greatly pleased with her artistic achievements, as he applauded her warmly and remained throughout the concert. At one of her recitals M. Veniawski, her husband, gave some Russian folk songs for a vocal solo with piano and chorus accompaniment, arranged by himself. Her mother's pupils (she is a well known singing teacher) sang the chorus parts. These songs proved to be very interesting and were received enthusiastically by the audience. The national coloring, the rhythmic beauty, revealed the true Russian character in melody and were real samples of national art and equally interesting to foreigners and Russians.

These last few weeks have been filled with performances of chamber music and—what is more important—the chamber music we heard was of the best kind. The Bohemian Quartet visited Moscow and gave recitals, having on their programs Beethoven, Haydn, Mendelssohn,

etc. There is nothing but praise to record of the Bohemians.

Our Moscow pianist and composer, Sergius Taneiev, the great master of counterpoint, took part at the last recital of the Bohemian Quartet, playing the piano part of



THE MOSCOW CONSERVATOIRE.

his quintet, a new composition, which we heard for the first time and which proved to be of great merit from a musical point of view.

The Philharmonic Society was not slow in planning a similar treat for its audience, by arranging chamber music performances at which appeared Eugen Ysaye, P. Casals and Alexander Siloti, a trio of illustrious artists known all over the world. They had on their programs Mendelssohn, Bach, Beethoven, Schubert, etc., besides which they performed solos. Casals, a great exponent of Bach, played his suite for the cello, a performance which can-



S. KOSOLUPOW,
Winner of the cello prize.

not soon be forgotten. Ysaye, master of the violin, did pieces of Mozart and Beethoven, besides lyrical numbers, in each of which, as usual, he proved himself a great performer.

ELLEN VON TIDEBÖHL.

MUSIC IN ST. AUGUSTINE.

ST. AUGUSTINE, Fla., March 6, 1911.

The Sunday evening sacred concerts at the Buckingham Hotel by the guests, are quite enjoyable events.

Tomijiro Asai's recital in the Sunday School room of Grace M. E. Church, on Monday afternoon last, was quite an artistic treat. This was given under the auspices of the St. Cecilia Club. Mr. Asai was assisted by Mrs. Arnold Goldy, who sang a duet with him. The program consisted of original songs in Japanese, excerpts from Japanese operas, adaptations of original melodies from "Madama Butterfly" and the "Mikado"; Japanese songs in English by Western composers, and dramatic and humorous readings—Japanese themes.

Sunday evening, March 3, the orchestral concert at the Ponce de Leon was quite interesting and pleased a good sized audience. The program consisted of some excellent numbers. The special feature of the concert was Schubert's "Unfinished Symphony." This number was very enthusiastically received by the appreciative audience. The

other numbers of the program were fine. Mr. Shaw is an excellent conductor. The concerts seem to grow more popular each Sunday evening. J. HERMANN YODER.

New Choral Works by Margaret Meredith.

Margaret Meredith, said a leading London magazine in a recent issue, the granddaughter of Sir George Elliot and the daughter-in-law of the late George Meredith, comes of musical stock, for her mother was the possessor of a fine contralto voice and was one of Madame Sainton-Dolby's favorite pupils.

Mrs. Meredith began the study of the piano at a very early age and passed her musical examinations with honors. Later on she studied with Ernst Pauer and Edward Dannreuther. Her first composition was a musical idyll entitled "The Pilgrim's Way," which was produced at the Court Theater with Madame Gleeson-White, Louisa Dale and Phyllis Lett as singers, and which won golden opinions in the press.

Her next success was a work for orchestra and chorus entitled "Sursum Corda." This was produced at Harrogate, and although at the last moment she was obliged to conduct it herself, it met with such success that later it was given by Mr. Fagge and the London Choral Society, and at Leicester, Newcastle, and again at Harrogate with the Leeds Philharmonic Choir. This work is rapidly becoming popular in Germany and America, as well as in England, not only on account of its beautiful solos for contralto and tenor, "The Lord Is My Shepherd" and "I Will Lift Mine Eyes to the Hills," but also because it is equally suitable for either organ or orchestra, and has been translated into German most ably and sympathetically by Prof. Julius Butts, of Düsseldorf, the famous producer and translator of Elgar's "Gerontius."

Mrs. Meredith's next choral works were "Requiem on the Death of Queen Victoria" and "The Passing of King Edward," the words of both being by Mr. Owen Seaman. The requiem was performed at the Chapel Royal by the kind desire of H. R. H. Princess Louise, Duchess of Argyll, who was graciously present.

Both works were subsequently performed by the Leeds Philharmonic Choir at Harrogate and again in London under the Russian conductor, M. Wassely Safonoff.

The following excerpts from the press are on her latest composition, "Recessional":

The other numbers included a setting for choir, organ and orchestra, of Rudyard Kipling's "Recessional," by Margaret Meredith, who in her broad and telling themes reveals a more complete grasp of her material and a firmer handling of her ideas than in her previous compositions.—London Morning Post, December 7, 1911.

The second novelty was a setting for chorus, orchestra and organ by Margaret Meredith of Rudyard Kipling's "Recessional." This is by far the strongest work this talented lady has written. The spiritual element of the poem is kept prominent, the writing for the voices flows easily, the instrumental parts admirably support them and deepen the significance of the words, and many passages are most impressive.—Yorkshire Post, December 7, 1911.

The setting of Kipling's "Recessional" is by far the strongest work its gifted composer has produced. The spiritual element of the poem is kept prominent in an impressive manner, and in the opening and finale the solemnity of the appeal to the Deity is most reverently and beautifully deepened by the music. I would recommend the work to choral societies throughout the United Kingdom, and nothing more appropriate could be found for performance in sacred buildings. The rendering on Wednesday was the best performance of the evening. I understand that already the work has been included in three forthcoming choral concerts.—London Referee, December 10, 1911.

Bachus Recital Program.

For his third New York recital at Carnegie Hall, Friday afternoon, March 22, Wilhelm Bachus, the pianist, will play the appended program:

Variations in C minor.....	Beethoven
Sonata, op. 81a in E flat.....	Beethoven
(Les adieux, l'absence et le retour.)	
Prelude in C sharp minor.....	Rachmaninoff
Hommage à Rameau.....	Debussy
Jardins sous la pluie.....	Debussy
D'un cahier d'esquisses.....	Debussy
Barcarole.....	Chopin
Prelude, op. 45, in C sharp minor.....	Chopin
Four studies—	
Op. 10, No. 10 in A flat.....	Chopin
No. 11 in E flat.....	Chopin
No. 12 in C minor.....	Chopin
Op. 25, No. 11 in A minor.....	Chopin
Scherzo in B flat minor.....	Chopin
Feux follets.....	Liszt
II Rhapsodie Hongroise.....	Liszt

Elena Gerhardt with Thomas Orchestra.

Elena Gerhardt, the German lieder singer, has been engaged as soloist with the Theodore Thomas Orchestra, for the pair of concerts, Friday afternoon, March 29, and Saturday evening, March 30.

Lillian Grenville, remembered in America from her connection with "Quo Vadis" last season, appeared recently in "Pelleas et Melisande" at Nice.

**PLAYING THE
STEINWAY PIANO
MR. GOTTFRIED
GALSTON**

Will give his first New York Recital in the

NEW AEOLIAN HALL

ON

Saturday, Nov. 2d, 1912

(This will be the first recital in Aeolian Hall)

For Particulars, Dates, Terms, etc., apply to

CONCERT DIRECTION M. H. HANSON

437 Fifth Avenue, New York

DRESDEN

Dresden Bureau of THE MUSICAL COURIER,
EISENSTUCKSTR. 16, February 17, 1912.

At Prof. Roth's last salon compositions of young Robert Haas, correpititeur in the Royal Opera, were to be heard. The works were: a sonata for violin and piano, a trio for piano, violin and cello, and a number of songs. These latter seemed in parts to have more real inspiration in them than the other numbers, and their success was due greatly to the singing of Frau Elsa Kaulich, from Vienna, and that of the opera singer who took the place of the suddenly indisposed Herr Büssel. The instrumental compositions might have made a stronger impression had they been played with a better understanding of the piano and more regard to dynamics and light and shade. The composer played for the most part in a monotonous tone color and without much life and energy. The composer, however, seemed to have made an excellent impression, being warmly applauded and frequently recalled. In the interpretations, also Herr Theo. Bauer and Johannes Smith rendered able service.

The Petri Quartet on their last evening gave two new works, a still unpublished trio of Prof. Sherwood (first performance) and a quartet of Jean Sibelius. The first mentioned was so well rendered that the success was very evident, and Prof. Sherwood was called out to bow his acknowledgments. This fourth quartet of Prof. Sherwood shows his customary mastery of form, and there was throughout much real musical feeling, "Gemüt" and tenderer inward voices, especially in the slow movement, to which the lively verve of the last was a pleasing contrast. The quartet of Sibelius comes also from one who has mastered form and routine and is able to mould his material with plastic hands. But the first two movements seemed dangerously near to being music that is made and not born. The slow movement is somewhat barren and monotonous, and in view of the poverty of the thought, too long drawn out; on the other hand, the last two movements were full of life, individuality, freshness and movement, and with a more temperamental interpretation would have achieved a real success. The program closed with the Schubert quartet in A minor.

Cornelia van Zandten, the well known teacher of singing (and the instructor of Tilly Koenen, as I was informed), gave a most valuable and interesting talk in the small hall of the Vereinshaus on "Bel Canto des Wortes." The singer explained the need to modify our views somewhat as to the relations of the modern to the older style of singing. In the latter the real "bel canto" of song was of great moment; the words or text of secondary import. But now the new style of recitative introduced by Wagner and the modern impressionistic songs, such as those of Wolf, demand another bel canto, namely, the real stress must be placed upon beauty of diction in the song. We are not today contented with merely the beautiful flowing outline of cantilena per se. The new style of song demands that we unite the bel canto of the word to that of the melody or cantilena, and these demands render the art of singing doubly difficult. How now to unite these difficult conditions and how we may adapt the flowing cantilena to the spoken word was the real object of the artist's lecture, which was amply illustrated. In spite of her age, the artist still has a remarkable freshness of voice and command of vocalization, so that her illustrations were most able, and threw a strong light upon her meaning and thought. The illustrations were from the works of Mozart, Wagner, Strauss, etc., and aroused general enthusiasm on the part of the many leading teachers of singing who were present. The intense interest which the speaker aroused was manifested by the many who crowded, after the close, to her desk. Her work on this subject, with the same title as the lecture, is published in Paris, and was exposed for sale at the box office.

Two new comers, in the persons of the pianist, Helene Morsztyn, and the violinist, Rudolf Weinmann, established claims to be ranked high as artists. The refinement and understanding revealed in the C minor variations of Beethoven made it evident that the pianist has given careful study and thought to her interpretations, while her pianism indicates the good school and something of the grand mastery, which she showed also in the technically difficult toccata of Saint-Saëns. More individuality, perhaps, and less of faultless technic was manifested by the violinist, who with incisive stroke of bow, a large, deep singing tone, and great temperament and force soon showed that his powers came more from inward resources than from without, an artist who probably, independent of school, would still have asserted his originality and individuality in spite of every drawback. Mendelssohn's concerto,

Sarasate's "Zigeunerweisen," and several smaller soli were the numbers chosen. Herr Manoch, who accompanied, did so with extreme discretion; his task under certain arbitrary features of the violinist's performance must have been more than usually difficult. The recognition of the public was instantaneous, and the reception very warm and cordial.

The concert given by the Blüthner Orchestra, assisted by Lilli Lehmann, instead of Dr. Wüllner, as announced (the latter was prevented by illness), was under the conducting of Alex. von Fielitz, the well known song composer, who displayed marked gifts as a director and gave the posthumous "Tragische Overture" of Dvorák an interesting interpretation. It was evident, however, that the chief interest of the evening was centered on the appearance of Lilli Lehmann, now approaching the seventies, and still able to sing a work of Mozart's with enviable power and extraordinary vocal art. Not quite so with the songs of Wolf, where it was evident that the great singer had to struggle heroically against the ravages of age and time upon her vocal organs. I cannot but repeat what I have remarked before that for those who knew her in her prime this wreck of time is a sort of tragedy for the listener whose enthusiasm for the vocal art per se does not equal the artistic demand for really musical reproduction, which under these conditions is well nigh impossible; yet one could not repress admiration for the marvelous control exhibited by the singer under the circumstances. The program closed with a stirring performance of Schumann's first symphony, where Von Fielitz's gifts as director were again in fresh evidence.

A quartet that has quickly found its way into public favor was heard by a large and really high class audience on January 25. The leading spirit is that of Eisenberger, yet Hans von Schuch (son of the famous director) and Concertmaster Paul Wille are not far behind. The pearly touch and exquisite tone of the pianist, with its endowment of inward spiritual grace, was a veritable treat for lovers of Mozart. Yet taken all in all, perhaps the Beethoven sonata in C minor for piano and violin showed the innate germinal force and power of the pianist to far greater advantage. In the beautiful and favorite "Follen" quintet of Schubert, not only did the fine art of the pianist again assert itself, but one heard what possibilities lie in the much neglected bass viol when played as the artist Alwin Starke played it on this evening. At the close, enthusiasm knew no bounds, such a scene of excitement as surged around the podium being rarely witnessed in our cold, apathetic musical atmosphere.

In the person of Karl Friedberg we learned to know a genuine musician whose understanding and mastery of his instrument, so evident in his beautiful touch and tone, his clear singing cantilena and accuracy of attack, were equaled only by the depth of penetration and insight into the works he chose for discussion. Perhaps the musician was more apparent in the Rameau sarabande, while both the pianist and artist were united in the exquisite cantilena of the first movement of Beethoven's "Moonlight" sonata and in the Schumann "Etudes Symphoniques," which latter, however, require more force and virility, more energy and fire than the apparently frail pianist was able to produce. But taken all in all, Herr Friedberg is not only an artist of the first rank, but shows also that he is a "Kenner" and a "Köner" in more directions than one. He also is a master of pedal effects, and is intimate with all the hidden secrets of his art and his instrument. He was greeted with enthusiastic applause.

The second concert of Walter Georgii made us acquainted again with works of new composers, and took us out of the old and beaten track of the concert worn program, usually heard through the year without variation. Weismann's "Variations and Fugue" upon a theme of his own, Reger's smaller tonal pictures, "Aus meinem Tagebuch," and some selections from Grieg and Dvorák beside Brahms numbers, formed the program. A pupil of Max Pauer, it was to be expected that the pianist would manifest his predilection for his master's favorite, Brahms. Much careful thought and insight, a beautiful tone, and often much finesse and precision, were all manifested by this talented young pianist, who needs only a little more fire and temperament to make him a most interesting artistic personality.

The Richard Dehmelt evening introduced an attempt at a comparatively new art. Formerly, not able to win the conviction and consent of his hearers, though wholly worthy of it, Dehmelt has tried to bring his poems nearer

to the public heart by his endeavor to unite the declamatory and musical in his recitation. Unfortunately, not with the greatest success. Where formerly Dehmelt won a true little band of believers and followers, today this new style estranges and puts him and his works more generally out of sympathy and touch with his public. The art is artificial, and of necessity casts something of the same character on his work. Yet the singer, Frau Thea von Marmont, gave the lofty style and effect, the deep pathos, and in places the brilliancy of Dehmelt's works without, however, captivating her hearers. The audience, while impressed, remained somewhat cool, and at scarcely any moment were they awakened to enthusiasm or won over to deep conviction. Dehmelt's style of recitation resembles somewhat a sort of intonation, in sustained tone, which bears something of monotony with it. His works, nevertheless, when read apart, will retain their true worth and significance, and this without the theatrical mask.

The appearance here of an extraordinarily talented violinist adds still another to the long list of American violinists who certainly belong among the category of the great. Thus we have had Kathleen Parlow, Arthur Hartmann, the Sascha Culbertson, Spalding, Maud Powell, and a number of others, all of whom have won justly their golden laurels from the German public and the German press. A like case, only more so, is that of Cordelia Lee, whose playing last Tuesday excited astonishment and enthusiasm. She is evidently what the Germans call a "rassiges Weib," that is to say, she is a full blooded, temperamental and individual artist, whose violinism is equalled by her musicianship and musical feeling. What lent her concert and program a peculiar charm is that she did not keep to the well beaten track of the violin literature, but played a concerto never heard here before, a work of the Russian composer, Julius Conus. A well known German critic described her performance thus: "Cordelia Lee is one of those natures for whom music is not only a profession, but to whom it is the very breath of life, an artist who with warm blooded temperament and captivating rhythmical swing, with a wonderful large, full round tone, masters the content so that we do not merely perceive more or less well played compositions, but that in the moment of their reproduction they seem to us like an event of personal experience. It speaks well for the young violinist that she gave of her best in Handel's violin sonata and that she made otherwise trivial pieces like the gavotte and musette of Tor Aulin enjoyable." Miss Lee is a pupil of Prof. Auer in St. Petersburg, where she has concertized with brilliant success. Needless to say, her reception here was enthusiastic.

The Brahms evening of Prof. Sherwood in the Pedagogischer Musik-Verein, literally brought crowds to hear this interesting lecturer deliver an exposition of the works of his favorite composer. Prof. Sherwood's easy, conversational style, his easier half off-hand acquaintance with the versatile output of this "last of the masters," and his stupendous memory, equal at any moment to reproducing, impromptu, so many parts or the whole of a given composition, to which his clear resonant speaking voice added no little charm, render such a lecture a delight to the listener. While Prof. Sherwood's aim was seemingly not to give scientific exposé of the works of Brahms, but rather a general outlook over the whole Brahms field in an easily comprehensible and popular style, yet, no doubt, many musicians present would gladly have had him go into this subject a little more deeply. This, of course, could not be done in a single evening. As to the pianistic reproduction, Prof. Sherwood's former exceeding accuracy and finesse were not often so clearly in evidence, so that there were in the piano pieces now and then rough and broken places that needed careful mending. In the Brahms composition a lost note or a false one may have unusual significance. But much of Prof. Sherwood's playing was truly delightful, and the Hungarian dances given at the last, arranged for four hands (in which Prof. Scholtz took the "secundo"), afforded great pleasure. Prof. Sherwood was greeted with an enthusiastic ovation at the close.

At the concert of the Blüthner Orchestra in the Vereinshaus last night, a great crowd had gathered to do honor to the son of one of the greatest German composers and grandson of one of the most illustrious of pianists, alike composer and director. Siegfried Wagner, however, has a hard task to fill in attempting to represent his titanic ancestors! It is indeed a cruel fate to be the son of a genius! Yet he is an able director, with easy control of his men, directing without his notes his own compositions, the "Preludes" of Liszt, and several well known selections from Richard Wagner. All that routine and study and some natural gifts can do has been gained by Siegfried Wagner, without, however, revealing in him more than a tithe of his father's genius. His works, or such of them as were performed, are, while pleasing, neither great nor original nor commanding, but are echoes of the great school (and oftentimes of the music itself).

GRACE RIHELDAFFER SOPRANO
Residence, 838 Collins Ave.,
Pittsburg, Pa.

GAREISSEN STUDIO HALL:
50 East 34th St.
NEW YORK CITY

LA RUE BOALS BASSO
Management:
ANTONIA SAWYER
1425 Broadway, New York

DAN BEDDOE TENOR
Season 1911-1912 in England
CHORAL MUSICAL BUREAU, 312 Regent Street
London

J. FRED WOLLE ORGANIST
Management, The Wolfsohn Musical Bureau
1 West 34th Street, New York

ELSA KELLNER AMERICAN SOPRANO
Management: CONCERT DIRECTION M. H. HANSON
437 Fifth Avenue, New York

Frederic GERARD VIOLINIST
AMERICAN DEBUT
Season 1912-1913
NOW APPEARING IN EUROPE

Address - - - Care of Musical Courier

BAERNSTEIN-REGNEAS TEACHER OF SINGING
New York: 133 West 80th Street
Tel., 3786 Schuyler
in Philadelphia Tuesdays and Fridays



FLORENCE AUSTIN
Management of RENARD & SHAW
28 West 42nd Street, N. Y. City
Personal Address, 133 East 34th Street
Phone, 7848 Madison

OSCAR SEAGLE BARITONE
17 Rue Mozart - - - Paris

VICTOR BIART PIANO VIRTUOSO
Instruction, Advanced Interpretation, Repertory
Studio Hall, 80 East 34th Street Tel. 3971 Madison

Mme. von KLENNER America's Authorized Representative of the Great
GARCIA VOCAL METHOD
Repertoire, Style, Tradition
301 WEST 57th STREET

ALICE NIELSEN

For Terms and Dates Apply to
R. E. JOHNSTON
CHAS. L. WAGNER, Associate Manager
St. James Building - - - New York

of his famous father. His orchestration is perhaps smoother and less complex and compact, but this is necessitated by the lighter type of works he represents. While he keeps the orchestra well in line and controls them more by the eye than by any particular beat, his manner, nevertheless, seems without fire, and the result is that nothing seemed attained to any particular climax, but remained rather on a certain even and monotonous plain. Two immense laurel wreaths hung upon his desk, and he was rewarded with applause and frequently recalled.

The fifth Philharmonic concert, the last of the season, gave us the great pleasure of listening once more to the wonderful art of Fritz Kreisler. His warm tone, pulsating with life, and his complete and remarkable mastery of his instrument, were a privilege to hear. The singer, Ellen Schweitzer, while possessor of a wonderful voice and mistress of clear diction and elegance of style, has not acquired the full control of her organ as yet. Haken, who took the place of Olsen (who was ill), directed admirably.

E. POTTER FRISSELL.

Katherine Allan Lively, Pianist.

Jane Osborne-Hannah was fortunate in securing Katherine Allan Lively for her tour in the capacity of pianist and accompanist. Madame Lively has won the praise of critics and musicians. As one paper said: "Her whole soul seemed to be wrapped up with the singer and her accompaniments seemed full in sympathy which can come



Photo by Matzene, Chicago, Ill.
KATHERINE ALLAN LIVELY,
Pianist.

from one actually a musician of the very greatest talent." Another paper said: "She is a highly cultured, pleasing artist, whose rendition of her solos brought forth much applause. Unlike many accompanists, she had the exceeding good taste to remember that she was accompanying." "Jane Osborne-Hannah," said a third, "was most fortunate in her accompanist, Katherine Allan Lively, of Chicago, who was at all times in perfect accord with the singer, seeming to catch the spirit of her songs with rare sympathy and understanding. The pianist appeared in two piano groups and met with immediate success."

Denison Conservatory of Music in Granville, Ohio, is giving a course of concerts, each program devoted to one composer. A Schubert evening, February 28, included two movements from the C major symphony arranged for piano (four hands), played by Miss Stevens and Mr. Wood. Miss Farrar and Mr. Arnold played the "Unfinished" symphony and Mr. Priske sang "Der Wanderer." A Schumann program was given March 6 with the Misses Stevens, Farrar, Bailey and Mr. Wood as the performers. A Mendelssohn program was presented March 20. A week before that a joint song recital was given by Edith Sage McDonald, soprano, and Maude Wentz MacDonald, contralto.

"When I was a young man I was very fond of music," remarked Mr. Cumrox. "My singing laid the foundation of my fortune."

"You sang so well?"

"No; the captain of industry who started me in life said that anybody who would get up before folks and sing as I did had marvelous nerve and indomitable will power."
—Washington Star.

GISELA WEBER VIOLINIST

Season 1911-12 Now Booking
Management: ANTONIA SAWYER
Metropolitan Opera House Building
1425 Broadway - - - New York City

CARLOS SALZEDO Solo Harp Metropolitan Opera Orchestra
HARP and Composition
Address, 341 West 112th St., or Metropolitan Opera House

FREDERICK WEMPLE, Baritone
11½ WEST 37th STREET, NEW YORK

Lecture Recitals By **EMILY LOUISE PLUMLEY**
Assisted by HELEN SHEARMAN GUE, Contralto.
For terms, dates, etc., address Manager, 606 Sixth St., Brooklyn, N.Y.

LILLIAN SHERWOOD NEWKIRK VOICE CULTURE, ITALIAN METHOD.
Special attention to tone production.
1425 Broadway, N. Y., Metropolitan Opera House Bldg.
Mail address, Norwalk, Conn.

MRS. C. HOWARD ROYALL TEACHER OF SINGING IN ALL ITS BRANCHES—
Tone production, style, diction and repertoire.
260 West 57th Street, New York Phone, 3416 Columbus

George GARRE TENOR
Address: 15 East 10th Street - - - NEW YORK
Telephone: 2927 Stuyvesant

N. Y. COLLEGE OF MUSIC
128-130 East 58th Street
Directors: CARL BEIN, AUGUST FRAEMCKE
Thorough education in Piano, Singing, Violin, Cello and all branches of music, by a faculty unsurpassed for excellence. Course for Music Supervisors in Public Schools. Students receive free instruction in Harmony, Counterpoint, Vocal Sight-reading, Ensemble Playing, and free admission to concerts, lectures, etc.
CATALOG SENT ON APPLICATION

ACCOMPANIST 1425 Broadway and 150 Manhattan Avenue
GRACE ANDERSON Phone, 8382 River.

Romualdo SAPIO Formerly conductor Metropolitan Opera, N. Y., Italy, England.
Conductor, Adelina Patti's American tours.
SPECIALTY: ADVANCED VOCAL INSTRUCTION.
STYLE, COACHING FOR OPERA
65 Central Park West, New York City.

INGA ÖRNER Soprano
Metropolitan Opera Co. and Royal Covent Garden
Address, Metropolitan Opera Co. New York

PHILIP SPOONER TENOR
The American Exponent of "Bel Canto"
205 West 57th Street
New York City
Phone, 6510 Columbus

LESLEY MARTIN, Bel Canto
STUDIO: 1425 BROADWAY, NEW YORK
SINGERS—Gussone Baker Watson, Gera Cross, Pauline Fredericks, Andrew Mack, Nellie Hart, Marion Stanley, Estelle Ward, Geraldine Hatcherson, George Hemes, George Gillet, John Hendricks, Dr. Eugene Walton Marshall, Fiske O'Hara, Horace Wright, Mabel Wilbur, John H. Stubbs, Edward Foley, Albert Wallerstedt, Umberto Sacchetti and many other singers now before the public in opera and church work.

ALTHOUSE Dramatic Tenor
Management: WALTER E. ANDERSON, 8 West 25th St., City

MUSIC IN BUFFALO.

BUFFALO, N. Y., March 12, 1912.

The Mendelssohn Choir, the Buffalo Orpheus and the Guido Chorus concerts were given here a fortnight ago. The program rendered at Carnegie Hall, New York, on Tuesday evening by the Mendelssohn Choir, of Toronto, and Thomas Orchestra, of Chicago, was the same as that heard in Buffalo. Florence Hinkle, soloist, was recalled four times, but had the good taste not to respond after the dignified number.

The Buffalo Orpheus sang very exacting compositions well, under the leadership of Julius Lange, but the audience, accustomed to the good choral work, applauded with much enthusiasm the songs of Ludwig Hess, having looked forward to his first appearance in Buffalo. The singer's absolute sincerity of purpose was admirably expressed in his group of German and English songs and several encores. "Cato's Advice" won bravos from the chorus, for it was really a Hess evening, so fraternal was the recognition accorded him.

The concert of the Guido Chorus gave it an opportunity to introduce four of its members as soloists. The singing of their respective songs was so meritorious that each one deserved his meed of applause. All of the young men hold church positions. They are Dr. Frankenstein, tenor; Charles McCready, baritone, of Trinity; Dr. Busch, bass, Westminster Church, and Charles Yates, St. Paul's Cathedral.

Saturday afternoon, March 3, the Chromatic Club, under the able leadership of Heinrich Jacobson, gave a concert at the Twentieth Century Club. The assisting artists were: Eduardo Barbieri, violinist, and Sophie Fernow, pianist. The club sang a motet by Mendelssohn, with the Mesdames Broughton, Gallagher and White singing the trio. Another interesting number was "The Blessed Damsel," by Debussy, with Mrs. Newton as soloist and Mrs. Strange as narrator. Other choral numbers were Schubert's "Serenade" (with Mrs. Strange as soloist) and "In May," by Horatio Parker. The violinist played the Bruch concerto in G minor, with Miss Fernow playing the orchestral part, and later he played numbers by Mozart, Hans Sitt and Wagner-Wilhelmj. Bertram S. Forbes officiated as the club accompanist. Mr. Jacobson has done excellent work with this choral club of women's voices.

Buffalo audiences, said to be cold, changed the order of things by displaying tropical enthusiasm for De Pachmann when the pianist played at Convention Hall last week. Encores were demanded even after the lights had been turned out.

Margaret Keyes, the contralto, has been engaged for the April concert of the Buffalo Orpheus Club. V. K.

Vanderbilts Aiding Musical Scholarships.

Mrs. John Henry Hammond (née Sloane) and Mrs. Dave Hennen Morris (née Shepard), both granddaughters of the late William H. Vanderbilt, and great granddaughters of the late Commodore Vanderbilt, the founder of the Vanderbilt millions, are taking an active interest in the concert which is to be given by the Granberry Piano School of New York next Monday afternoon (March 25) for the benefit of the Scholarship Fund. Mrs. Hammond is the daughter of Mrs. William Douglas Sloane (née Vanderbilt), and Mrs. Morris, the daughter of Mrs. Elliott F. Shepard (née Vanderbilt). Mrs. Shepard is the eldest of the late William H. Vanderbilt's four daughters. Both the Hammonds and Morris have children attending the courses at the Granberry School and the children of other Vanderbilt connections are also enrolled among the pupils. Other ladies interested in the Scholarship Fund as members of the committee include Mrs. F. Norton Goddard, formerly Alice Winthrop (whose relative, Roger Winthrop, has been a director of the Metropolitan Opera Company), and Mrs. D. Hunter MacAlpin, Jr. (née Rockefeller), a daughter of William Rockefeller, who is a brother of John D. Rockefeller.

Valeda Frank, a talented young New York pianist, a scholarship pupil (of Dr. Nicholas J. Elsenheimer), will play numbers by Chopin and Liszt. The program is to be opened with Brahms' sonata for piano and clarinet, with Dr. Elsenheimer and William Foerster as the performers. The New York Singers' Quartet is to assist at the concert. Several pupils are now benefiting by the scholarship fund, and it is the intention of the committee to increase the sum in the treasury in order that these students may continue their work.

Gamble Sings at Spokane.

Ernest Gamble, the well known basso, appeared before a Spokane (Wash.) audience for the third time this season on March 5, as soloist with the Berlin Trio. His numbers were modern and quite in keeping with the spirit of

the program. His singing of Elgar's "Pomp and Circumstance" aria was broad and noble, displaying a big resonant voice and a most satisfying legato. Later Mr. Gamble gave Saint-Saëns' "Le Pas d'Armes du Roi Jean" in excellent French and style. His other selections were "Ein Ton," by Cornelius, and Korby's "Shepherd, See Thy Horse's Foaming Mane."

The route of the Gamble Concert Party for March is as follows: Calgary, Alberta, March 15; Regina, Saskatchewan, March 18; Moose Jaw, Saskatchewan, March 19; Prince Albert, Saskatchewan, March 21; Winnipeg, Manitoba, March 25.

Madame Charles Cahier in America.



Photo by F. Grainer, Munich.
MADAME CHARLES CAHIER
AS "BRANGAENE."

port she will sail to New York with her husband. The appearance of this fine artist at the Metropolitan will be

That splendid American alto, Madame Charles Cahier, whose constant engagements at the Vienna Royal Opera and on the concert platforms and, as guest, in the opera houses of all Europe have prevented her from appearing in America for several years past, has been secured by Signor Gatti-Casazza for several appearances in her best roles at the Metropolitan Opera House between April 1 and April 15 next.

Madame Cahier will give a recital in Munich on March 22, leaving immediately after the concert for Cherbourg, from which

Max PAUER

One of the Greatest of

PIANISTS

"Director of the Stuttgart Conservatory"
"Professor and Kammervirtuoso by Royal appointment"

Has at Last Decided to Play in America

We have been commissioned to arrange the tour and invite correspondence.

Concert Direction M. H. HANSON,
437 FIFTH AVENUE, NEW YORK

looked forward to with great interest by her many New York friends and by the public in general.

CIRCULAR.

The piano factory of C. Bechstein, Berlin, finished its 100,000th instrument in March of this year. This fact is not only a great event for the firm of Bechstein, but the entire musical world should be interested in this climax in the history and development of our first and biggest piano factory. Established in 1853 by C. Bechstein, who died in 1900, the house now is being conducted in the same spirit as during the time of its founder, by his two sons, Edwin and Carl Bechstein, and their instruments are spreading the fame of German industry to all parts of the world. In 1879 the firm of Bechstein opened a branch establishment in London, which has developed in a most surprising manner and now is one of the most important concerns in this line; in 1901 the London house inaugurated its own concert hall, the "Bechstein Hall," and in 1903 the Paris branch of the firm was founded.

All piano heroes, beginning with Liszt, Rubinstein, Tausig and Buelow, up to the greatest virtuosi now living, such as d'Albert, Harold Bauer, Burmeister, Busoni, Carreño, Cortot, Godowsky, Gruenfeld, Goldschmidt, Lamond, Da Motta, De Pachmann, Pauer, Arthur Rubinstein, Rosenthal, Rachmaninow, Rislér, Emil Sauer, Sliwinski, Schmid-Lindner, Schnabel, Weingartner, Wolfrum, etc., etc., all used and many of them still are using the Bechstein piano for their concerts. Thus international art is increasing more and more the fame of the house Bechstein, whose name will always maintain its place of honor in the piano industry as it has in the past.

MUSIC IN MUSKOGEE.

MUSKOGEE, Okla., March 9, 1912.

The recent election of officers for the Ladies' Saturday Music Club for season 1912-13 resulted as follows: President, Mrs. J. M. Offield; first vice president, Mrs. F. M. Davis; second vice president, Mrs. E. W. Merchant; recording secretary, Mrs. Howard E. Condon; corresponding secretary, Mrs. W. T. Wisdom; treasurer, Mrs. E. D. Bevitt; librarian, Miss Benedict. These with the following appointments constitute the executive board; Mrs. Claude L. Steele, chairman program committee; Mrs. G. C. Morganstern, press; Mrs. D. C. Morrison, arrangement; Mrs. John B. Meserve, flower. The delegates were elected as follows: First delegate to Third District Convention, Mrs. J. D. Benedict; second delegate, Gladys Beall-Way; alternates, Marie Anderson, Mrs. E. L. Dubois; musical representative, Lelah Francis Manson, pianist. Delegates to the National Federation of Musical Clubs' biennial convention: First delegate, Mrs. J. M. Offield, president, or her appointee; second delegate, Mrs. Walter R. Eaton; second alternate, Mrs. F. M. Davis; musical representative, Mrs. E. D. Bevitt, organist.

The annual spring concert of the Ladies' Saturday Music Club resulted in two performances last week of a most delightful program. Those taking part were: J. Morris James, Mrs. Claude L. Steele, Mrs. W. F. Wyldé, Lelah Francis Manson, Mrs. D. E. Melton, Beulah Benton Edmonson, H. R. Robinson, S. B. Gamble, W. C. Broly and R. C. Talbot, assisted by a chorus of seventy-five voices under the direction of J. Morris James; Mrs. Edwin Dealtry Bevitt at the organ, Lelia G. Munsell at the piano.

A choral society has recently organized at McAlester with Mrs. E. D. Bevitt, director. They are rehearsing "The Rose Maiden," by Cowen, for the spring concert.

Mrs. W. N. Robinson, a singer of Tulsa, has recently returned from a period of study abroad.

Several Muskogee people expect to attend the Nikisch and London Symphony Orchestra concert in Kansas City, April 17.

The music lovers of this city and vicinity are eagerly awaiting the coming appearance of Madame Gadske, May 1.

Mrs. Claude L. Steele expects to attend the executive board meeting of the National Federation of Musical Clubs, to be held in Memphis, Tenn., soon after Easter. LEDA CRAWFORD STEELE.

Last Carolyn Beebe Concert.

The third and last concert by Carolyn Beebe, pianist, took place Wednesday afternoon, March 13, at the residence of Mrs. George M. Pyncheon, 16 East Fifty-third street, New York, and as with the former concerts, was eminently successful. Miss Beebe is an artist who creates a favorable impression because she brings to her art a penetrating insight, a splendid tone and unerring accuracy. She interprets with a profound knowledge of the composer and with an individuality founded upon the true art instinct. Her work is always of a very high grade and quality, which makes her performance one of pleasure and enlightenment. It is now incumbent upon her to make her talents known to a larger field, for her work entitles her to be heard far more frequently and in more extensive spheres. It is hoped that next season will find her engaged in recitals and concerts of larger and greater prominence than those with which she has hitherto been associated.

Her program, on this occasion, consisted of the usual Chopin group, gavotte in B minor (Bach-Saint-Saëns); "Nachstück" in F major and "Traumeswirren" in F major (Schumann); "Le Rossignol" (Liszt); barcarolle in G major (Rubinstein), and prelude in G minor (Rachmaninoff).

Francis Rogers, baritone, accompanied by Mrs. William S. Nelson, sang the following songs with his customary taste and discretion: "Lungi dal caro Bene" (Sarti); "An die Nachtigall" (Brahms); "Der Landtrager" (Bungert); "Es hat die Rose" (Franz); "Ständchen" (Reidel); "Song of the Nut Gatherers" (Greek folk song, Ravel); "Since First We Met" (Rubinstein), and "Invictus" (Huhn).

Florence Murphy, a pianist who has studied in Dresden, Germany, and is now located as a teacher in Dubois, Pa., presented a number of her pupils in recital on the evening of February 19 at the Avenue Theater in her town. A program of eleven numbers was enjoyed by a crowded house. A new song, "In My Dreams of Happy Days," by Miss Murphy, words by F. Joseph Carlson, was sung by Alexander Browning. Besides the piano solos there were three concerted numbers for two pianos.

GERTRUDE DUFFEY

COLORATURA SOPRANO

Pupil of Jean de Reszke
Address: 610 West 116th Street New York



MAUD POWELL

"The Head of an Artist
The Arm of a Man and
The Heart of a Woman"

Mgr. H. GODFREY TURNER, 1402 Broadway, New York

FRANCIS ROGERS

BARITONE
Recital, Oratorio, Concert
Management: LOUDON CHARLTON
Carnegie Hall
Also a few Pupils
563 Park Ave., New York

RATCLIFFE CAPERTON

SUCCESSOR TO THE MAESTRO
GIOVANNI BATTISTA LAMPERTI
Studio Hall, 80 East 34th St., Consultation hour Monday from 1 to 2 o'clock
Address: THE GLADSTONE, Philadelphia

JOHN ADAM HUGO

REINALD WERRENATH

BARYTONE
Management, THE WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York



GIORGIO M. SULLI
Teacher of Carmen Melia, Clara Clemens, Mrs. Lealia Joel-Hulse, Reinhold von Warlich, Mario Sammarco and other well-known singers of Grand Opera or Concerts.
VOCAL STUDIO: 1425 Broadway, Metropolitan Opera House Building, New York
(Phone, 2766 Bryant)
Public Recitals throughout season for advanced pupils.
Write for circulars.
HANDMAN PIANO EXCLUSIVELY USED

THE SONGS AND BALLADS OF THE MOST EMINENT COMPOSERS ARE PUBLISHED BY
BOOSEY & CO. NEW YORK
and LONDON
Catalog, including all the latest important additions now ready
Send postal to 9 East 17th Street, New York

PUBLICATIONS OF G. SCHIRMER (INC.)

3 East 43d Street New York

MUSIC DEALERS

Just Published

A CYCLE OF OLD IRISH MELODIES

(For four solo voices, soprano, contralto, tenor and bass)

ARRANGED BY

ARTHUR WHITING

Price, Net \$1.50

Contents

The Shan Van Voght (Quartet)
Clare's Dragoons (Quartet)
Eileen's Farewell (Soprano)
The Snow-breasted Pearl (Bass)
Lament for Owen Roe O'Neill (Quartet)
Savourneen Dheelish (Tenor)
The Cruiskern Lawn (Quartet)
Little Mary Cassidy (Bass)
Shule Agra (Contralto)
To Ladies' Eyes (Tenor and Bass)
Nora Creina (Tenor)
Oh, the Marriage (Soprano)
The Wild Geese (Unaccompanied Quartet)
Avening and Bright (Quartet)

The original homophony of these simple old Irish melodies has here in part been modified to conform to a general scheme of artistic and musical development, in which four solo voices are brought forward singly or in combination, to create a perfect whole.

Performance of Dalcroze School.

DRESDEN, March 10, 1912.

The crowded house, the intense interest and in many cases no doubt the strong curiosity of the audience all indicated that Jaques-Dalcroze and his talented pupils have introduced something new and enlivening in the world of music and art. Yet this pupils' performance of the Dalcroze School at Hellerau on Sunday last was but a repetition with variations of the wonderful exhibitions which we have witnessed on other occasions here. I use the word "variations" advisedly, because Dalcroze is not content to rest upon his laurels, but is ever on the search for new developments and new phases of his rhythmic and plastic art. The character of this new school, its far reaching and many sided results, I have discussed elsewhere. Also the rhythmic exercises, the drill in ear training and improvisation, the directing of a given theme, etc., all have been carefully described before.

Dalcroze has been successful in gaining an able spokesman for his cause in the person of Professor Storcke, from Berlin, whose quiet yet convincing manner of treating the salient points of the work and its true significance, all of which he has founded upon much observation of the work done in Berlin, carried weight and conviction with it.

Then Professor Dalcroze introduced a number of young school children from Hellerau, many of whom had been under this instruction for only a few weeks, and some of whom were tiny little tots of six or seven summers, at the most. These executed with remarkable security the many complex rhythmic movements and beats; what is most astonishing is the immense control these exercises compel, as, for instance, in the contrapuntal march; or the sudden stopping in the middle of a theme and then taking it up again on the right beat some measures further on; then the marvelous (so it seems) power of directing impromptu, by which one little gifted girl brought down the house in wild enthusiasm.

The theme for singing at sight was given extempore by Director Römhild, which was then sung, first at sight, then from memory, after first being transposed a half tone lower. Before the plastic representations took place, Professor Storcke explained the relation of the plastic art to music, and also described the festival hall at Hellerau, in especial relation to its manner of building, with reference to these performances, which must have suitable surroundings. And now began the "realization" of all this preliminary work in the plastic incorporation of music. The rather unattractive (it must be confessed) costumes of the "drill" were exchanged for beautiful flowing robes, Grecian in style, and contrapuntal music was represented remarkably in the dance by a Bach invention and the C minor prelude and fugue from the "Well Tempered Clavichord." Then there was an exquisite representation of "Spring," or "Spring Breezes," and a deeply impressive picture of "Fate," by the performance of Rachmaninoff's prelude in C sharp minor and the equally impressive "Kriegstanz," with very heavy marked accents.

But what as to the object and result of all this training? Is it only and solely for musical development? Here is where the deciding question appears. Dalcroze's whole experience and observation go to prove that not only does this study of "Rhythmic Gymnastics" imply a liberal education in the arts, but it means also an enrichment of life. It tends toward the development of will, mental concentration and strength of character and mind from a higher standpoint. Not only does it mean harmony and grace and symmetry in movement, it means also the same harmonious features in the life—ease and security of bearing, a more energetic impulse from the will. In this respect Dalcroze but echoes the wisdom of the ancients. Did not Pythagoras maintain that the study of music developed the virtues of the soul and there was a wisdom in the mastery and grasp of numbers (rhythm)? Also Schopenhauer declared that an explanation of music would form a philosophy of the world. Rabelais classified music as a science and placed it with the sciences, with mathematics, astronomy, etc.

Says Dalcroze: "The discipline of feeling and the exercise of impulse is in all study the foundational principle. I have sought not only to teach music, but humanity." That this is realizable in the daily life may be seen from the happy, harmonious conduct and the atmospheric surroundings of these joyous pupils in Hellerau. "Joy" and "Action," as Henri Bois shows, go hand in hand.

This account must not omit mention of the remarkable skill with which Dalcroze teaches relative pitch. He does it by having his pupils sing the scales in circles of fifths or fourths, beginning always with middle C as Do, and thus finding the desired pitch of any scale.

E. P. F.

Mrs. Kowler—So your daughter is in Paris having her voice cultivated. Does she intend to enter professional life?

Mrs. Blunderby—Oh, yes, indeed. She is studying to be a belladonna.—Boston Transcript.

ALGERO ROBYN

COACHING FOR CHURCH AND OPERA

430 Riverside Drive, New York

Mrs. CARL ALVES

SPECIAL ATTENTION TO CORRECT VOICE PRODUCTION
Opera, Oratorio and Lieder
Leipzig, Kaiser Wilhelmstr., 61

Walter Henry HALL

Director Choral Music Columbia University
Conductor Columbia University Festival Chorus
Address, 430 West 116th Street Phone, Morningside 973

Adriano ARIANI

ARTIST PIANIST of Rome
Available entire season in concert
Address: Heussel & Jones, 1 East 42nd Street, New York

Christine MILLER

CONTRALTO
1009 Waterloo Ave., Pittsburgh, Pa. Soloist at Cincinnati May Festival, 1910 and at Worcester—second appearance.

EDGAR STILLMAN-KELLEY

STEINWAY HALL, NEW YORK, N.Y.

FÉLIX FOX PIANIST

Management, Season 1912-13, Mrs. PAUL SUTORIUS, 1 West 34th St., New York

Ross DAVID

NEW YORK: Carnegie Hall
PHILADELPHIA: Baker Building, 1820 Chestnut Street

CADMAN and HASSLER

COMPOSER
Recital—(Indian Music)
For Terms and Dates Address: 3522-17th Avenue, Denver



LESCHETIZKY METHOD

in MUNICH

HERMANN KLUM, Certified Representative
Teacher and Concert Pianist
Kaulbach Strasse 94/2, Munich, Germany

E. PUYANS

Flute Soloist
Touring with Tetrassini
Address care ANTONIA SAWYER
1425 Broadway, New York

FRANCE ALDA

Prima Donna Soprano
Metropolitan Opera House
New York
Management, LOUDON CHARLTON
888 Carnegie Hall, New York

Mme. GARDNER-BARTLETT

STUDIO—Voice Culture

257 West 86th Street, New York Tel. 6916
Riverside

If you are a progressive teacher use the best piano method.

LAMBERT'S PIANO METHOD FOR BEGINNERS

Published by G. Schirmer, New York Price \$1.00

Paderewski says: "I consider Lambert's Piano Method for Beginners as the best work of its kind. It should be found in every house where there is a piano and a child willing to study."

RENÉE SCHIEBER

CONCERT SOPRANO

Address, Care Musical Courier

FRED'C MARTIN Basso
Exclusive Management of
FOSTER & DAVID, 500 Fifth Avenue New York
Telephone, 2023 Bryant

Mrs. **SUTORIUS**
Paul
MANAGER OF ARTISTS
Arranges Concerts and Recitals
Subsides Manager of
N. Y. SYMPHONY ORCHESTRA
Address, 1 West 34th St., New York
Phone, Murray Hill 8420

FREDERICK WELD Baritone
Management, THE WOLFSONH MUSICAL BUREAU
1 West 34th Street, New York

J. B. WELLS TENOR
JOHN H. C.
Exclusive Management of
FOSTER & DAVID
500 Fifth Avenue, New York
Telephone, 2023 Bryant

EVAN WILLIAMS
TENOR
AKRON OHIO
Management, The Wolfsonh Musical Bureau

MABEL ROSS RHEAD
PIANIST
Management: BRADFORD MILLS,
864 CARNEGIE HALL, NEW YORK

LA PALME
BEATRICE
PRIMA DONNA SOPRANO
Covent Garden Opera, London Opera Comique, Paris
Montreal Opera Co., Montreal

Madame Osborn Hannah
having been re-engaged for the entire season with the
Chicago Grand Opera Co.

will be available for a limited number of Concerts, Recitals and
Oratorio engagements during the season.

OCTOBER 1st, 1911, to JUNE 1st, 1912

Her name is too well known both as an Operatic and Concert
Artist to require further comment at this time.

Personal Address: Graham Court, 7th Avenue and 116th Street
Phone, 733 Morningside NEW YORK CITY

HENRY SUCH
EUROPEAN VIOLINIST
Season 1911-12
Management, THE WOLFSONH MUSICAL BUREAU
1 West 34th Street, New York

MUSICIANS

If you desire to know more about music, read

MARGARET H. GLYN'S
ANALYSIS OF THE EVOLUTION OF
MUSICAL FORM
(Published by LONGMANS)

Send \$2.50 to this office for the book, if you desire to
know more about music.

OSCAR SAENGER
TEACHER OF SINGING

Teacher of Mme. Josephine Jacoby, Contralto, formerly of
the Conried Grand Opera Co.; Mme. Marie Rappold, So-
prano, Metropolitan Opera Co.; Mme. Bernice de Pasquelli,
Soprano, Metropolitan Opera Co.; Henri G. Scott, Basso,
Chicago Grand Opera Co.; Allen C. Hinchley, Basso, Met-
ropolitan Opera Co.; Orville Harrold, Tenor, London Opera
House; Léon Rains, basso, Royal Opera House, Dresden, Germany;
Rudolf Berger, tenor, Royal Opera, Berlin; Mme. Sara Anderson,
soprano, Grand Opera, Australia and Germany; Kathleen Howard,
contralto, Darmstadt; Mme. Carolyn Orman, soprano, Grand Opera,
Chemnitz; Irvin Myers, baritone, Grand Opera, Italy; Joseph Baer-
stein-Regneas, Grand Opera, Germany; Bessie Bowman-Estey, con-
tralto; Marie Stoddart-Gayler, soprano; Alice Merritt-Cochran, so-
prano; Laura Combs, soprano; Florence Hinkle, soprano; Mildred
Potter, contralto; Mae Jennings, contralto; Louise Barnolt, contralto;
John Young, tenor; George Murphy, tenor; Edwin Evans, baritone.
Telephone 9054 Madison Sq.
Studio: 64 East 34th Street, New York

Big Mexican Ovation for Falk.

Jules Falk, who started on a tour to the Pacific Coast, was taken ill in Texas and compelled to cancel his Western engagements because ordered to Mexico by his physician in order to recuperate. While disappointed at this apparent ill luck, it turned out to be a blessing in disguise, for he has been playing in Mexico with tremendous success since his recovery, and has been compelled to remain there for numerous extra concerts. A report of the size of Falk's ovation has just reached THE MUSICAL



Photo by E. Goldensky, Philadelphia.
JULES FALK.

COURIER offices and says that the violinist's success was tremendous and that the enthusiasm was so great that the audience requested another concert, according to the custom after a successful debut. So he played a second recital in Monterey to a capacity house. The press said that Falk was the greatest violinist that had ever appeared in that city. After he left the hall, on the way to his hotel, the people who had come from the hall gathered along the streets and applauded him, some calling out congratulations. After reaching the hotel he was approached by a delegation, each member of which hugged and kissed him as if he were a long-lost brother. The leading violinist of the city was so enthusiastic that he begged for two lessons a day and said he would pay whatever price Falk asked.

After the last concert Wagner & Levien, of Mexico City, telegraphed to their Monterey representative to interview Falk and ascertain whether he would consider a proposition to play in Mexico City with the symphony orchestra conducted by Meneses. Mr. Falk agreed and wired his terms. He left Monterey for Saltillo en route for Mexico City.

There is also a good story told about a pianist who, after hearing Falk play, encamped all night outside his door beseeching the violinist to allow him to play the accompaniments. Falk gave him a trial but finding him deficient sent him home to practise. The next morning early the fellow was again at Falk's door saying that he was ready having passed the entire night in work.

Mr. Falk is now making arrangements for a mere extended Mexican tour for next season, and, having made a most successful entree at Monterey and scored so heavily in the other cities, he is assured a splendid tour of three months. The press has been especially strong in praising Falk, and their criticisms have waxed superlatively grandiloquent. Indeed, one critic, having penned one short paragraph, apologized the next day for its brevity stating that his enthusiasm was so great that he could give vent to it only by getting drunk.

The Music Study Club, of Monroe, Mich., held a very instructive meeting February 26. Eleanor Lauer read a paper on "The Royal Music Schools and Conservatories of London." The musical numbers included one movement of Beethoven's quintet in C sharp minor, played by Bertha Mann, Olga Mann, Shirley Smith, Henry Mann and Clara Franke; Shirley Smith sang songs by Ware and Woodman; Bertha Mann played an excerpt from Gustav Mann's violin sonata; Anna Franke-Beisel sang songs by Whelpley and Liszt. Two movements from Mendelssohn's first trio for violin, cello and piano were performed by the Misses Mann and Franke. The club was organized in 1905 and has fifty members.

"In what key is the Turkish national anthem?"
"Turkey, of course."

DOROTHEA THULLEN
LYRIC SOPRANO
Management, ANTONIA SAWYER, 1428 Broadway, New York

New York Conservatory of Northern Music
SCANDINAVIAN and FINNISH
13 East 38th Street, INGA HOEGSBRO, Director
Concert Direction, MARC LAGEN, 300 Fifth Ave., New York

ELLA BACHUS-BEHR
Pianist, Teacher, Vocal Coach, Accompanist

Reference: Louise Homer, Frederic Martin
Address: 69 West 88th Street, New York.

DE VERE
Prima Donna Soprano
in America, Season
1911-12
Management:
Concert Direction
M. H. HANSON
437 Fifth Ave., New York

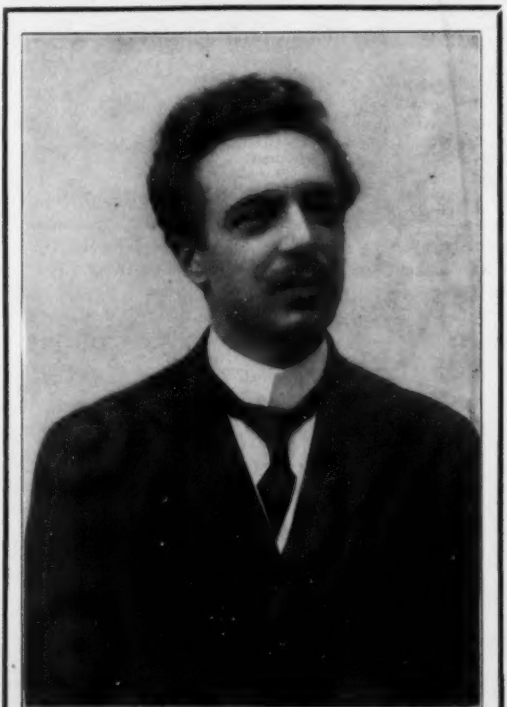
E. B. KINNEY Voice Specialist
780 West End Avenue
(Corner 98th Street)
Tel., 1404 River

The perfection of Quartet playing"—London Daily Mail.
The World's Greatest Chamber Music Organization

THE FLONZALEY QUARTET

In America Beginning November
First New York Concert December 6

Management: LOUDON CHARLTON, 568 Carnegie Hall, New York



ADRIANO ARIANI
THE ITALIAN PIANIST

Called "The Poet of the Piano," will give a
RECITAL

At WINDSOR HALL
MONTREAL, CANADA
Tuesday Evening, March 26th

Presenting the Following Program consist-
ing entirely of works by
CHOPIN

- 1 a Third Ballade, Op. 47, A flat.
- b Fourth Ballade, Op. 52, F minor
- 2 Sonata, B flat minor, Op. 35
- 3 24 Preludes, Op. 28

STEINWAY PIANO USED

PHILADELPHIA

PHILADELPHIA, Pa., March 15, 1912.

The Philadelphia Orchestra gave its twenty-first pair of symphony concerts in the Academy of Music, Friday afternoon, March 15, and Saturday evening, March 16. Conductor, Carl Pohlig; soloist, Horatio Connell, bass-baritone. This was the program:

Variations on a Haydn theme, op. 56a (Chorale St. Antoni).....Brahma
Symphony in G minor (Köchel No. 550).....Mozart
Aria, An die Hoffnung.....Beethoven

Horatio Connell.

Prelude to the play, The Woman and the Fiddler.....Sandby
(First time)

Conducted by the composer.

Tone poem, Tod und Verklärung (Death and Transfiguration), op. 24.....Strauss

Two chief attractions awaited the symphony audience this afternoon—a program of pleasing numbers and contrasts, and a soloist of international reputation, whose residence is in Philadelphia, Horatio Connell. Mr. Connell possesses a beautiful baritone voice and sings well. His interpretation of the aria "An die Hoffnung" was most artistic and gave so much pleasure that two places on the program would have delighted his many friends. He responded to a very hearty encore. The prelude, by Herman Sandby, was an interesting bit of national characteristic music and musically intelligence. The orchestra played particularly well, and reminded us that the season so auspiciously begun is drawing to a close, and a most successful year can be credited to the management. It is announced that no concert will be given on Good Friday afternoon, April 5, but instead one will be given on Monday afternoon, April 8.

Herman Sandby, first cellist of the Philadelphia Orchestra, gave the following program at his recital on Tuesday evening, March 12:

Sonata in F.....Marcello
Malinconia.....Sibelius
Canzonetta.....Sibelius
Valse Triste.....Sibelius
(First time in Philadelphia.)

Romance.....Debussy
Les Cloches, Melodie.....Debussy
En Bateau (by request).....Debussy
Menuet.....Debussy
Svalin, Icelandic (folk song, first time).....Sandby
Valravnen, Danish (folk song, first time).....Sandby
Rondo.....Boccherini

Mr. Sandby has justly earned a prominent position in the musical public in Philadelphia and elsewhere, and the large attendance to this recital in spite of a downpour of rain was a generous testimony to his pleasure giving power. The program, which included so many novelties, also gave great opportunities for the artist-composer to express his refined taste, interpretation and technical ability. The "by request" number was so cordially received that a third repetition would have given pleasure. Ellis Clark Hammann is a marvelous accompanist and always adds the touch which makes a perfect finish to a program.

John McCormack, the celebrated Irish tenor, will give a recital in the Academy of Music on Friday evening, March 29, for the benefit of the Children's Homeopathic Hospital.

The Beta Chapter of the Sinfonia Musical Fraternity is busily engaged in the preparation of its annual musicale, to be given in Griffith Hall early in April.

Walter St. Clare Knodle, organist of the Church of the Incarnation, is giving a most interesting series of free Lenten organ recitals on Saturday afternoons. The soloist announced for Saturday, March 16, is Anna Whithall Jemas, soprano.

Mauritz Leefson, pianist, and Henry Such, violinist, will give a series of three Beethoven recitals. Music lovers have something most interesting to look forward to, as it is said to be the first time the complete sonatas of Beethoven will ever have been given a public performance in this city.

Mortimer Wilson, who has recently gone to Atlanta, Ga., received word recently that an entire Wilson program was given in Los Angeles, including the trio for violin, cello, and piano, No. 2, in G minor, op. 15; the duo (sonata), violin and piano, in D major, op. 14, and the "Aus weiner Jugend" (miniatures), for violin, cello and piano, op. 5 (being eight fantastic numbers, indicative of childhood happy days).

Friday evening last Virginia Snyder gave a piano recital at the Combs Broad Street Conservatory of Music,

assisted by Samuel B. Glasse, tenor. The MacDowell "Sonata Tragica" and Saint-Saëns' "Minuet et Valse" were beautifully rendered with broad effects of color, as well as with delicacy and charm. Her other numbers were by Combs, Chaminade and Debussy. Mr. Glasse was at his best in Chadwick's "Bedouin Love Song" and Marshall's "I Hear You Calling Me." His other renditions—Woodford-Finden, Cadman and Ronald—called forth much applause.

CALENDAR FOR THE WEEK.

Boston Symphony Orchestra—Academy of Music, Monday evening, March 18. Conductor, Max Fiedler; soloist, Louise Homer.

Grand Opera—"Aida," Metropolitan Opera House, Monday evening, March 18. Melis, De Cisaros, Riegelman, Zenatello, Dufranne, Scott, Beradi; director, Campanini.

Song Recital—Ethel Bruch and Lovina Smythe, pupils of Mrs. Ratcliffe Caperton, Acorn Club, Monday afternoon, March 18.

Choral Society—"Bach's Passion," Academy of Music, Tuesday evening, March 19; conductor, Harry Gordon Thunder; soloists, Helen Frame Heaton; soprano, Gertrude Stein Bailey; contralto, Nicholas Dauty, tenor; Frank M. Conly, bass; accompanied by fifty members of the Philadelphia Orchestra.

Piano Recital—Wilhelm Bachaus, Witherspoon Hall, Tuesday afternoon, March 19.

Grand Opera—"Jewels of the Madonna," Metropolitan Opera House, Wednesday afternoon, March 20; White, Berat, Bassi, Sammarco; director, Campanini.

Grand Opera—"Louise," Metropolitan Opera House, Wednesday evening, March 20; Garden, Berat, Riegelman, Dalmores, Dufranne, Crabbe; director, Campanini.

Private Concert—Manuscript Society, Orpheus Club rooms, Wednesday evening, March 20.

Philadelphia Orchestra—Academy of Music, Friday afternoon, March 23; conductor, Carl Pohlig.

Concert—Members of the faculty of the Philadelphia Musical Academy, 1617 Spruce street, Friday evening, March 22.

Philadelphia Orchestra—Academy of Music, Saturday evening, March 23; conductor, Carl Pohlig.

Grand Opera—Metropolitan Opera House, Saturday afternoon.

Concert—Matinee Musical Club orchestra concert, New Century Drawing Room, Saturday evening, March 23; conductor, Charlton Lewis Murphy; soloist, Mrs. Henry Clay Sweenk.

Grand Opera—Metropolitan Opera House, Saturday evening.

JENNIE LAMSON.

The Ostrovsky Method.

A London writer says:

Owing to artistic and pedagogical rivalry which remains still untempered by the spread of altruistic ideas, the present age seldom witnesses great players and teachers practically unanimous in the praise of a method other than their own. There must surely be something unique in the Ostrovsky Method rendering it incomparable with others which can draw praise from artists like Auer, Brodsky, Elman, John Dunn, Sauret, Zimbalist, Drdla and many others of widely different schools.

Professor Auer writes Mr. Ostrovsky: "I can honestly and safely say that your method will be of very great value to violin teachers and a great help to pupils." Dr. Brodsky exclaims at the "astonishing results from your splendid method." Mischa Elman says that "he can recommend it to all." Prof. Emile Sauret thins that "your system will be of great benefit to all who teach or play the violin." The composer and conductor, Franz Drdla, whose works are so popular among all violinists, writes that "he will gladly recommend your method on the Continent." John Dunn is "quite sure that your wonderful apparatus and your method cannot fail to be of great assistance to all artists." The apparatus mentioned by John Dunn is the marvellous Ostrovsky hand forming apparatus which overcomes and removes any resistance to development offered by the hands and actually shapes and models the hands to the desired artistic ideal. It straightens crooked fingers; the length of the fingers actually increases; the circulation of the blood is improved; the stretch between the fingers of an ordinary hand is increased by at least one-third and usually much more; stiffness of the articulations disappears; the muscles are strengthened and invigorated; elasticity, speed, looseness and accuracy are greatly increased. Before beginning his tour in America last autumn the great violinist, Zimbalist, underwent a course of exercises with this apparatus and wrote: "I cannot leave without expressing my entire satisfaction with the work I have accomplished in so short a time with your apparatus for hand exercise and development. Although the time has been so limited the results have more than fulfilled my greatest anticipations. Your apparatus marks a new epoch in the pedagogy of the piano and violin and I consider your method and apparatus invaluable to the artist and indispensable for every player."

Zimbalist and John Dunn have shown their appreciation of the Ostrovsky method in a practical way by joining the staff of the Ostrovsky Institute. They were led to take this action by observing the results obtained by pupils who had wandered from one Continental school to another in search of some master or method which would really help them individually instead of pointing to some exceptionally successful pupil as a proof of his excellence. Mr. Zimbalist will be available from May 1 for a limited number of pupils in style and interpretation. John Dunn begins his connection immediately, accepting artist pupils as well as advanced players. Both these great artists have proved by their own experience with the apparatus that the most excellent natural hands can be greatly benefited and improved by Mr. Ostrovsky's wonderful invention.

Steers & Coman.

The managerial firm of Steers & Coman, of Portland, Ore., is well known. It will continue its present name, although Miss Coman married recently and has removed to Denver, where she will cooperate with the Portland bureau.



NIKISCH

The World's Foremost
Conductor and the

LONDON SYMPHONY ORCHESTRA

Membership, 100 Musicians

Greatest Musical Invasion Ever Known

Most Artistic Concerts Ever Given

In America April 8th to 28th, 1912

New York Concerts, Carnegie Hall, April 8th and 10th

Address mail orders to HOWARD PEW, Mgr., 121 West 42nd St., New York.

Symphony Hall, Boston, April 9th

Address mail orders to HOWARD PEW, c/o Symphony Hall, Boston.

Philadelphia Concert, Metropolitan Opera House, April 11th

Address mail orders to HOWARD PEW, Mgr., c/o Downtown Box Office, 1109 Chestnut Street, Philadelphia.

Washington Concert at National Theatre, Friday Afternoon April 12th

Address mail orders to HOWARD PEW, c/o E. F. Droop Music Store, Washington, D. C.

Baltimore Concert at the Lyric Theatre, April 12th

Address mail orders to HOWARD PEW, Mgr., c/o Lyric Theatre, Baltimore.

Pittsburgh Concert at Exposition Music Hall, April 13th

Address mail orders to Mr. J. Ed. C. Garber, Oliver Bldg., Pittsburgh.

Cleveland Concert at the Hippodrome, April 14th

Address mail orders to Mr. A. F. Wands, Rep., Room 715 Hippodrome Bldg. (Prospect End), Cleveland.

Chicago Concert at the Auditorium, Monday Night, April 15th

Address mail orders to CARL D. KINSKY, Mgr. for Chicago, c/o Lyon & Healy, Chicago.

Other Dates:

April 16th, Coliseum, St. Louis

Address mail orders to OSCAR CONDON, c/o of Bolman Bros., St. Louis.

April 17th, Convention Hall, Kansas City

Management of FRITZKY-CAMPBELL concert direction.

April 18th, New Forum, Wichita

Address mail orders to MISS LEIDA MILLS, 1203 No. Market St., Wichita.

April 19th, Coliseum, Des Moines, Iowa

Management Dr. A. D. Clark, Charles City, Iowa.

April 23d, Matinee, The Valentine, Toledo

Management MISS CATHERINE BUCK.

April 23d, Evening, The Armory, Detroit

Management R. C. COLLIER.

April 25th, Massey Hall, Toronto

Management W. J. Suckling.

April 26th, The Arena, Montreal

Management ELLEN G. LAWRENCE.

April 27th, Infantry Hall, Providence, R. I.

Address, WARREN R. FALES, Union Trust Bldg., Providence.

Prices range from \$1.00 or \$1.50 to \$3.00 or \$3.50, which are considered reasonable, as these concerts cost three times as much as any other of the kind ever given.

American Tour under management

HOWARD PEW

No. 121 West 42d Street, New York

and WARREN R. FALES, Union Trust Building

Providence, R. I.

The Adventures of Don Keynote

with other events
worthy
of
mention



THE SUFFRAGETTES IMPLORE THE DON'S ASSISTANCE.

"We are getting up a concert to raise funds for our cause," said the lady to the Don last week.

"Madame," replied the Don, with a bow, "I wish you every success. I trust your cause is a good one and that your program is interesting, both to good musicians and critics alike."

"Our cause is the most burning question of the day."

"The coal strike?" queried the Don.

"The coal strike, huh! that's nothing but a few discontented men," said the young woman, petulantly. "Our cause is female suffrage."

"Oh, votes, moral reform—all that sort of thing, eh?" asked the affable Knight.

"Yes, the regeneration of politics," said the charmer, smiling sweetly on her victim. "But we need money. We must give a concert. Now, you will help us, won't you?" she inquired, tenderly, laying her hand on the Don's arm.

"I will," replied the man, solemnly, taking the slender hand in his.

"And what will you play?" asked the votress, quickly drawing her hand away from the frivolous trifler and taking a pencil from her handbag.

"What would you like?"

"Well, let me see—couldn't you play one of Chopin's pretty overtures?" she asked, eagerly.

"Certainly, anything you like. How about a group of Schumann 'Träumerei'?" asked the Don.

"Ye-es—I suppose that will do. And will you bring your own piano—or—eh?"

"Madame," said the Knight, "I play only the ocarina. The society for the suppression of unnecessary tubercu-

losis recommends individual ocarinas. I shall therefore bring my own."

"It is so good of you," she exclaimed.

"Not at all. We who make our living by music, whether musicians, ninety-nine percenters, choral conductors, Doctors of music, or merely directors of music schools, must get engagements to live."

"Oh, but—we don't expect to pay anything for our talent," exclaimed the suffragette, anxiously.

"Why not?"

"It is impossible now that those horrid judges insist on charging us for the windows we break in our arguments on female suffrage."

"Madame, I am adamant."

"Oh, be a brick and play for us. I hear that a great scholar says he measures the importance of a library by the number of editions of Cervantes' 'Don Quixote' it possesses. And I know that no concert is of importance unless Don Keynote gives it his attention."

"I have to pay the penalty of greatness," said the Knight, with a profound bow; "but I cannot play for nothing. I make it an invariable rule to demand 15 cents per solo."

"Well, we just can't pay it, that's all," snapped the disappointed one.

"There are hundreds of persons, friends and would be friends, who are only too proud to take me out to dinner, to be seen in my company. But from time to time I am compelled to pay for my own sandwich. And my unimaginative landlady won't accept my enviable fame in lieu of rent. I must have my 15 cents per solo."

"I think you are horrid," said the girl. "We shall have our concert in spite of you. Women have been ground down under the heel of domineering man long enough. You can't keep us from the polls forever, and you needn't think you can. We are going to gain our freedom and have all the latitude we want when we have female suffrage."

"Madame," said the unruffled Don, "I have no objection to your cause. If you wish to go to the poles, by all means go. Both the North and the South poles are at your disposal, and quite unencumbered with men. In a latitude of 90 degrees you will probably have unlimited female suffering, and an atmosphere of the strictest morality. But the ocarina will be held in no higher esteem than a vulgar piano if artists begin the practice of playing it in public without remuneration."

MUSIC IN TOLEDO.

TOLEDO, Ohio, March 12, 1912.

Musical people in Toledo are looking forward with exultant expectation to the fact that this city is to have a splendid music hall in the not distant future. Several plans are in embryo, the most artistic and pleasing being that the building shall adjoin the beautiful Art Museum just completed, centralizing these things most cultural. A building seating 3,500 people, built after most approved patterns, is assured by many moneyed men of the city interested in music. The Musical Arts Society has figured well in the culmination thus far of this grand project.

The Chicago Song Cycle Quartet recently gave a program in the Secor Auditorium. The first part of the program was an interesting song group, effectively given. Interest centered, however, in the cycle "The Divan," by Bruno Huhn. The singers were Fanny Myra Bailey, soprano; Hazel Huntley, contralto; William C. Freeman, tenor, and Merle M. Meagley, baritone. Mrs. Meagley was the efficient accompanist.

Saturday evening, James E. de Voe presented the Detroit String Quartet at the Central Congregational Church in this city, giving the first of a concert series this Spring. Mlle. da Costa, soprano, was the soloist. The program embraced a Mozart G major quartet, serenade by Matheys, Tchaikowsky's andante cantabile and a suite from Glazounow. The personnel of the Quartet is Edmund Lichtenstein, first violin; George Pierkot, second violin; Henry Matheys, viola, and Elsa Ruegger, cello. The last named will be the soloist at the next concert, on March 23.

Toledo again heard the Cincinnati Symphony Orchestra, under the direction of Leopold Stokowski, who fulfilled all expectancy and gives still greater promise for future performance.

The Musical Arts Society has instituted a series of classical programs, to be given by the best local musicians at the public school buildings, which insure great educational value.

Mrs. P. J. June has returned from a Southern tour of musical significance.

Max Ecker gave a program of organ music and J. A. Ardner a paper on "The influence of Organ Music" at the last meeting of the Musical Arts Society, Jonathan F. Rogers presiding.

Walter Bently Ball gave a lecture-recital on the songs of the Slavonic people at the Toledo Conservatory on Tuesday night. Mr. Ball has done much in a broadening educational way in this series of recitals, besides pleasing with his splendid bass-baritone voice.

EVA DROWN GARD.

Kutscherra's Three.

Elise Kutscherra, known in America as an opera singer of excellent capabilities, has announced three concerts at Salle Malakoff, Paris, with three composers as a basis: Schubert concert, March 17; Schumann concert, March 24; Wagner concert, April 28. The accompanists are V. Staub and S. Niederhofheim. At the last concert M. Cheramy will assist. Madame Kutscherra is an adept in selecting many of the least known songs, and demonstrating that their difficulties are an impediment to their popularity. She has the intelligence to make her singing attractive.

MARGARET ADSIT BARRELL

CONTRALTO
RECITALS A SPECIALTY
Pupil of George Pergeussen and Madame Arthur Nikisch
Management: ANTONIA SAWYER, METROPOLITAN OPERA HOUSE BUILDING
1425 BROADWAY NEW YORK

SHANNA GUMMING

SPECIALTY: TEACHING ORATORIO and CHURCH SINGING
Address: D-5, Produce Exchange, New York, N. Y.

DADMUN

NOVAT
BASSO CANTANTE
157 West 123d Street NEW YORK

GARDNER

LAMSON

Great Wagnerian
and Lieder Singer
IN AMERICA,
SEASON 1911-12

Address: 75 West 55th Street, New York City

IRENE

ARMSTRONG

SOPRANO
Recital Programs

Management:
ANTONIA SAWYER
1425 BROADWAY



Anton WITEK
CONCERTMASTER BOSTON
SYMPHONY ORCHESTRA

Vita WITEK
PIANIST

STUDIOS: 178 Huntington Avenue, Boston
VON ENDE MUSIC SCHOOL

58 West 90th Street - New York

MARY MITCHELL

PORTER CONTRALTO
Address: 10 East 85th Street New York

PAUL DUFALT

TENOR
Address, 330 West 23d Street Tel. 2992 Chelsea



HELEN WALDO
CONTRALTO "CHILD LIFE IN SONG"
Address, 310 West 95th St., New York Phone, 2632 River

MARY CHENEY

SOPRANO
Concert, Oratorio, Welsh Folk Songs
Address: 500 Carnegie Hall - New York

SARTO

Baritone
Concert, Oratorio, Recitals
Address: 467 Central Park West, New York
Telephone, Riverside 4298

MARY CRACROFT

CHICKERING PIANO
ENGLISH PIANIST
December, 1911 to May, 1912
Address care of
BANK OF AMERICA
44 Wall Street, New York

HARRIET BAWDEN

SOPRANO
Address, 10 East 85th Street New York City

KATHLEEN PARLOW

THE WONDERFUL VIOLINIST

For Open Dates, Address: ANTONIA SAWYER, Manager,

By arrangement with DANIEL MAYER of London.

Tour 1911-12

1425 Broadway, New York

Heinemann's Appearances.

The following press comments relate to Alexander Heinemann's recent appearances:

Alexander Heinemann . . . proved himself an interesting singer of lieder. That he is a popular recital singer in Germany could be readily understood, both from the scope of his program, which introduced a great variety of classical and modern songs, and from the way in which he entered into the spirit of each.

Mendelssohn's "Greeting" and Schubert's "Litany" were beautifully phrased and feelingly sung, while the amusing German folk song "Phyllis and Her Mother" was a capital bit of humorous delivery. Eugen Haile's "Devil's Song" was grotesquely dramatic, and Hans Hermann's "De Musikant" weirdly realistic.

Mr. Heinemann's enunciation is clear and distinct, and while he does not employ gestures, his facial expression is histrionic. He met with much success and was encored several times in the course of the recital, besides being obliged to add two numbers to his program, Schubert's "Two Grenadiers" and the Handel "Largo" in its original vocal form. In his acknowledgment of the applause the singer very properly included his excellent accompanist, John Mandelbrod.—New York Herald, February 12, 1912.

Mr. Heinemann makes a specialty of lieder singing. His style is well known here and so does not need a delineating comment. Suffice it to say that his graphic method of laying first stress upon the text of the songs he presents is rich in its resources. He sang to a large audience.—New York Sun, February 12, 1912.

He is one of the school of dramatic song singers with which Germany abounds, but he has considerably more voice than some of the singers of this school and sings many songs with genuinely artistic effect.—New York Times, February 10, 1912.

The singer is not a stranger to New Yorkers, but his admirable art had never been revealed as impressively before in this city. In excellent voice and spirits, he delighted not only by his powerful and convincing performance of the more dramatic numbers on his program, such as Schumann's "Belshazzar," but by the grace and humor he displayed in the selections cast in a lighter mood. Mendelssohn's "Gruss" he had to sing twice, as well as Eugen Haile's "Teufelslied," and many other contributions also would have borne repetition easily.

He sang Hugo Wolf's "Storchenbotschaft" fascinatingly and the old German folk song "Hans und Liese" with charm. Rubinstein's "Asra," one of the familiar numbers in his repertory, he gave with skill and fervor, and Strauss' beautiful "Traum durch die Dämmerung" with true poetic feeling.

Heinemann is one of those artists, rare in these days, particularly among Germans, whose highly wrought interpretative skill is supported by a knowledge of how to use the voice. To hear such singing is, indeed, something more than an intellectual experience; it is a real musical pleasure.—New York Press, February 12, 1912.

Mr. Heinemann has a voice which is always equal to the greatest demands which may be made upon it, delightfully fresh and of great beauty, manly, and at the same time capable of the most delicate shading.

His forte is powerful, the piano, in the last degree expressive.

This wonderful voice he handles with the most wonderful taste; it may be said of him that no secret of the art of singing is un-

known to him, and his high intelligence and artistic versatility enable him to present songs of the most widely diversified meaning on a plane of equal excellence.

Mr. Heinemann sang a long program, the arrangement of which showed great artistic taste.

Songs so unlike as Mendelssohn's "Gruss," Strauss' "Storchenbotschaft," Rubinstein's "Asra," Hermann's "Der Musikant" and Schumann's "Zwei Grenadiere" became, in his wonderful rendition, veritable art treasures.

Most charming was he in several folk songs which he presented in the drollest and most weird manner.

Especially should be mentioned the effective "Teufelslied" of Eugen Haile. This song belongs to the class which at once takes hold of us. Heinemann presented it in such a beautiful clear cut form that he was obliged to repeat it, a fate which was shared by many other numbers. The public which filled the Belasco Theater was extraordinarily enthusiastic. Fortunately the storm of applause was most richly deserved.—New York Staats-Zeitung, February 13, 1912.

If ability counted, the concert of Alexander Heinemann, the German lieder singer, given yesterday afternoon, should have taxed the largest auditorium in the city, instead of filling the Belasco Theater. The program offered every phase and quality which appeals to lovers of music in its purest sense. The spirit of the day was duly observed in the presentation of Schubert's delightful "Litanei," Carl Loewe's "The Man Who Seldom Prayed" and Schumann's setting to the story of Belshazzar.

Songs of the fields and woods, dream songs and joyous roundelays added their variety and another class of lieder was represented in the romantic and comic compositions, while a group of fascinating folk songs brought the concert to a close.—New York American, February 12, 1912.

Mr. Heinemann opened his recital with one of Loewe's expressive works, "The Occasional Prayer," a strong and novel composition in which his success with the audience was immediate. He followed this with Schubert's "Litany" and this with "Im Gruenen." Schumann's dramatic "Belshazzar" was a great success with Heinemann's fine delivery. Rubinstein's "Asra" followed and was a feature of the recital. "The Stork's Message," by Hugo Wolf, was recited in fine style and its good humor well brought out. "The Musician," by Hans Herrmann, was dramatically delivered and so was the "Devil's Song" by Eugen Haile.

The folk songs were "Hans and Lisa," "The Broken Ring" and "Phyllis and Her Mother." These songs were especially appreciated by the Germans present, as giving the real atmosphere of the Fatherland with the true sentiment and fine natural humor in which folk songs abound. Mr. Heinemann added Schubert's "Wohin" and several other songs in answer to enthusiastic encores.—Baltimore American, February 24, 1912.

The soloist was Alexander Heinemann, lieder singer, who sang Loewe's great ballad, "Archibald Douglas," with orchestral accompaniment. The demands of music of this class are exceedingly heavy upon the vocal resources of the soloist.

By his fine appreciation of the strong dramatic element and the tense vigor of his enunciation, gave to his interpretation a stirring quality. For an encore he sang "Evening Star" from Tannhäuser.—Philadelphia Press, February 17, 1912.

Considerable in the way of novelty is offered patrons of the Philadelphia Orchestra this week, with Alexander Heinemann, the

lieder singer, as soloist. Mr. Heinemann, who has the aspect of a tragedian, yesterday sang the ballad "Archibald Douglas," by Karl Loewe, with rich sonority of tone and much in the way of fervor and dramatic effect, winning sufficient applause to cause him to give as an encore the "Evening Star" song from "Tannhäuser," which he delivered with smoothness and expression.—Philadelphia Evening Bulletin, February 17, 1912.

There were many features. One of these was the soloist, Alexander Heinemann, who made his first appearance here and gave a delightful interpretation of Karl Loewe's ballad for voice and orchestra, with orchestration by Hugo Kaun, "Archibald Douglas." His baritone is a deep and resonant one and his skill in its use to color and augment the dramatic phrase of what he sings is great. His reputation as a lieder singer is very high on the other side and there was much in his work of yesterday to justify that reputation. The demand for an encore was so insistent that he gave the "Evening Star" from "Tannhäuser," which he did admirably.—Philadelphia Evening Star, February 17, 1912.

Western Musical Pluck and Hustle.

Ross Bennett Hoerner, a youthful pianist of prominence in St. Louis, Mo., together with Corinne Schroeder, pianist, and Lucille Schroeder, violinist, recently gave an interesting concert in Liederkrantz Hall, Belleville, Ill. The assisting soloist was Hetty Scott-Gough, soprano, of St. Louis.

The entire affair originated with and was managed by the three youthful musicians, who engaged the soloist, hired the hall, saw to the advertising, etc., and after paying off the expenses each had a comfortable margin of profit for his and her efforts. The program was as follows: Violin and piano, grand duo, Vieuxtemps-Rubinstein, Lucille and Corinne Schroeder; vocal solo, "Elsa's Dream" ("Lohengrin," Wagner), Madame Scott-Gough; piano solos, "Consolation" (Mendelssohn), "Gems of Scotland" (Rive-King), Corinne Schroeder; violin solo, "Polonaise Brillante" (Wieniawski), Lucille Schroeder; piano solos, "Serenade" (Schubert-Liszt), "Mocking Bird" (Kunkel), Ross Bennett Hoerner, of St. Louis; vocal solo, "A Birthday" (Goodman), Madame Scott-Gough; piano duet, "Il Trovatore" (Melnotte), Corinne Schroeder and Ross Hoerner.

Minus Twenty.

MORGANTOWN, West Va., March 10, 1912.

To the Musical Courier:

If of sufficient importance, it might be well to make these two corrections in the "Long Service Note" appearing in the last issue:

For J. Mitchell, seventy-five years' service, read sixty-five.

For T. Spence, seventy-five years, read sixty-five.

JOHN TOWERS.

R. E. JOHNSTON'S ARTISTS

FOR SEASON 1912-1913. LIST ALSO INCLUDES ARTISTS AVAILABLE FOR REMAINDER OF THIS SEASON INDICATED BY STAR

INSTRUMENTALISTS:

*ALBERT SPALDING
Great American Violinist.

XAVER SCHARWENKA
Eminent Pianist.

RUDOLPH GANZ
Celebrated Pianist.

*ARTHUR FRIEDHEIM
Famous Liszt Pianist.

*HOWARD BROCKWAY
Composer Pianist.

KOCIAN
Bohemian Violinist.

*HERBERT SACHS-HIRSCH
Young Pianist.

IRENE SCHARER
Delightful Pianist.

LUBA d'ALEXANDROWSKY
Russian Pianist.

*HENRIETTE BACH
Young Violinist.

IDA CONE-DIVINOFF
Russian Violinist.

SOPRANOS:

*YVONNE de TREVILLE
Remarkable Coloratura.

*NAMARA-TOYE
The Young Favorite.

*CHARLOTTE MACONDA
Coloratura Soprano.

*EDITHE ROBERTS
Lyric Soprano.

*RUDOLPHINE RADIL
Coloratura-Soprano.

*MARIE SEVILLE
Dramatic Soprano.

CONTRALTOS:

*ROSA OLITZKA
Famous Lieder Singer.

*LILLA ORMOND
In Song Recital.

*MARIANNE FLAHAUT
From the Metropolitan Opera Co.

*EVA MYLOTT
Australian Contralto.

*LAURA GRAVES
American Contralto.

*ISABELLE BOUTON
Operatic Contralto.

TENORS:

JOHN McCORMACK
Exclusive Management, November to May.

RICCARDO MARTIN
American Tenor.

*HENRI LA BONTE
Remarkable Young Tenor.

*PAUL MORENZO
Spanish Tenor.

BARITONES:

*ALEXANDER HEINEMANN
German Lieder Singer.

Dr. FERY LULEK
German Lieder Singer.

*J. LOUIS SHENK
American Baritone.

SPECIALTIES:

*MARY GARDEN and her own Concert Company

ADELINE GENEÉ with her own Company and Symphony Orchestra

*ALICE NIELSEN, Grand Opera Concert Co.

R. G. KNOWLES, Humorous American Traveler in "An Evening of Travelaughts"

Address: **R. E. JOHNSTON**, St. James Building,
Broadway and 26th St., New York
CHARLES L. WAGNER, Associate Manager

Y
S
A
Y
E

ESTABLISHED JANUARY, 1880



PUBLISHED EVERY WEDNESDAY
BY THE
MUSICAL COURIER COMPANY
(Incorporated under the laws of the State of New York)
MARC A. BLUMENBERG, President
ALVIN L. SCHWARTZ, Sec. and Treas.
S. E. Cor. 39th St. & 5th Ave.
Cable address: Fagelar, New York
Telephone to all Departments
4392, 4293, 4394 Murray Hill
MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, MARCH 20, 1912.

No. 2669

OFFICES AND REPRESENTATIVES

PARIS OFFICE. The Paris Office is under the direct supervision of the Editor-in-Chief. Address: Frank Patterson, 1 Square de la Tour, Maubourg.

MIDDLE WEST DEPARTMENT—
Chicago Offices, 615 to 625 Orchestra Building, Rene Devries in charge.

LONDON—
Mrs. Evelyn Kaesmann, Redbourne Hotel, Great Portland St., London, W.

Cable and telegraphic address: "Evolkaes."

BERLIN, W.—
Arthur M. Abell, Jenaer St. 21.

MUNICH—
H. O. Osgood, Schraudolph Str. 15.

Cable and telegraphic address: "Osgood, Munich."

LEIPZIG—
Eugene E. Simpson, Nürnbergerstrasse 27.

DRESDEN—
Mrs. E. Potter Friessell, Eisenstrasse 18.

MILAN—
Signor G. Lusardi, Via S. Pietro all' orto 18.

ROME, ITALY—
Mrs. Dolly Pattison, 99 Via Francesco Crispi.

VIENNA—
Lolita D. Mason, VIII, Buchfeldgasse 8/8.

MOSCOW, RUSSIA—
Ellen von Tidebühl, Artats, 84 Donoschny.

THE HAGUE—
Dr. J. de Jong, office of Het Vaderland.

STOCKHOLM, SWEDEN—
Louisa Upling, Roslagsgatan 37, (by Karlson).

NORTHWESTERN DEPARTMENT—
May L. Allen, 1780 Bryant Ave. So., Minneapolis, Minn. Telephone: South 1164, Calhoun 3623.

NORTHERN PACIFIC COAST, INCLUDING SEATTLE AND VAN COUVER—
Miss May Hamilton, 520 Menzies Street, Victoria, B. C.

BOSTON—
Blanche Freedman, 86 Gainsboro Street, Suite 2.

PHILADELPHIA, PA.—
Miss Jennie Lamson, 1710 Chestnut Street.

Home Address: The Powelton, Apartment B-4. Telephone: Preston, 5557A.

PITTSBURGH, PA.—
Hollis Edison Davenny, 845 Western Avenue, N. E.; Telephone, Cedar 2791R.

LOUISVILLE, KY.—
Katherine Whipple-Dobbs, care of D. A. Baldwin & Co.

COLUMBUS—
Mrs. Ella May Smith, 60 Jefferson Avenue.

CLEVELAND—
E. N. O'Neill, 1877 73d Street.

PROVIDENCE, R. I.—
Bertha Antoinette Hall, A. A. G. O., 201 Butler Exchange.

THE MUSICAL COURIER is for sale on the principal newsstands in the United States and in the leading music houses, hotels and kiosques in Belgium, England, France, Germany, Holland, Italy, Switzerland and Egypt.

NOTICE TO ADVERTISERS—Reprints of press notices from other papers will hereafter be accepted for publication in **THE MUSICAL COURIER** only at the regular advertising rate per inch or line. All such notices must be accompanied by the originals from which they are quoted. Managerial announcements about artists will be accepted only when they are news and must be sent subject to editorial revision.

SUBSCRIPTIONS: Including Delivery

Invariably in advance.		50 Cts.	
United States			
Canada	.....	\$6.00	
Great Britain	.....	£1 5s.	80kr.
France	.....	51.25 fr.	Italy 51.25 fr.
Germany	.....	30 M.	Russia 12 r.

Entered at the New York Post Office as Second Class Matter.
Single Copies, Fifteen Cents, on newsstands at hotels, elevated and subway and general stands.

Rates of Advertising and Directions

On Advertising pages, which have four columns to the page, \$500 a single column inch, a year.
On reading pages, having three columns to a page, \$400 an inch, a year.

Reprints, business notices, etc., at \$1 a line. Broken lines counted as full lines. Headings counted as two lines per heading.
Full page advertisements, \$400 per issue.

Column advertisements, \$150 per issue.
Preferred position subject to increased prices.

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to **THE MUSICAL COURIER COMPANY**.

Advertisements for the current week must be handed in by 3 P. M. Saturday.

All changes in advertisements must reach this office by Friday, 3 P. M. preceding the issue in which changes are to take effect.
American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.
New England News Company, Eastern Distributing Agents.

THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS ON PARTS THEREOF
SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY
For Particulars apply to **SATURDAY EXTRA DEPARTMENT**.

ANOTHER Monopoly!

OPERA is not music for the people; it is music for the people.

ONE week from today, the London Symphony Orchestra, which Nikisch is to conduct here, will sail for America.

OH, Puritanical Boston! Two performances of "Thais" at that city's Opera House last Saturday; matinee and evening.

HOOVER and Parker, librettist and composer, respectively of "Mona," are to be dined at Sherry's on Sunday, March 24, by the board of directors of the Metropolitan Opera House.

LAUGHTER is said to be unknown among the Veddahs of Ceylon. American comic opera managers now have a market for some of their recent productions.

"WHAT the solution of Elgar's 'Enigma' variations is, nobody knows but the composer," says an English exchange. We never have heard any burning desire expressed by any one to have the secret revealed.

REDUCED to a single statement, the history of opera shows that the works which live are the ones that have melody. No amount of learned disquisition or picturesque theorizing is able to shake that proposition in the slightest degree.

RICHARD STRAUSS and Giacomo Puccini met recently for the first time, at Budapest. Both composers had gone to the Hungarian capital to superintend rehearsals of their operas, "Rosenkavalier" and "The Girl of the Golden West." The meeting was a cordial one.

ANDREAS DIPPEL announces that he will open his Philadelphia season next fall with a performance of Goldmark's "The Cricket on the Hearth." This brings to mind the thought that somebody ought to make a libretto from Dickens' "Tale of Two Cities." It cries for operatic treatment.

IN a Texas stone quarry a set of bones from the Pliocene epoch was unearthed recently. The discovery of a primitive harp and some coins, imbedded in nearby rocks, deepened the mystery, according to the statement of Texas scientists. There is no mystery to any really thoughtful person. The presence of the coins determines the bones to be those of an early one per cent. musician.

PHILADELPHIA has appropriated \$13,662 for its municipal outdoor concerts this summer. We fail to see why the same city does not appropriate a similar amount for indoor music in the winter. Why must municipal music be summer music? Armories, large halls, and suitable public buildings could be utilized by Philadelphia—and other American cities—for indoor orchestral or band concerts during the cold months.

THERE is some consolation, after all, in being conductor at an Italian opera house. Duke Visconti di Modrone, controlling director of the Scala in Milan, desirous of giving a token of his sympathy to Tullio Serafin, the orchestra leader of the Scala during last season, sent him a piano with an affectionate inscription on a golden plate, affixed to the piano. Besides this he gave to Serafin an envelope containing ten one thousand franc bills.

STATISTICS, the exactness of which cannot be guaranteed, have just been published in Germany, regarding the number of lyrical works represented at the various theaters in Europe during the year

1911. According to these statistics there have been given in all 156 different plays, viz.: Seventy-four operettes, sixty operas or comic operas, thirteen works of a religious character, five musical sketches, three pantomimes, three ballets and one mystery play. Of these 156 works there are ninety-four German, nineteen Italian, twelve French, seven English, seven Austrian, five Hungarian, one Croatian, one Polish and one American. But this estimate is rather erroneous, so far as France and Italy are concerned, whose productions were by far more numerous than just stated, and it is rather strange to note that these statistics do not mention Spain, Russia, or Belgium. America, too, certainly should not be overlooked.

LOUDON CHARLTON, the manager who has had charge of the New York Philharmonic Society, has severed his association with the organization and will devote his attention hereafter, as he has for many years, to his own musical bureau. Mr. Charlton is a man of electric energy and has built up an excellent musical bureau in this city with which many of the leading artists have been associated, and his retirement from the Philharmonic is in consonance with the theory expressed by this paper at the time when he accepted the position. It does not seem that a musical manager with a bureau of his own can operate consistently as a manager of a separate orchestral organization, the conflicts being too pronounced to equalize the two functions.

FROM the biography of Mascagni, just published, the Rome Tribuna extracts the following account of the conditions under which "Cavalleria Rusticana" was written: "When Pietro Mascagni decided to set to music Verga's 'Cavalleria Rusticana' and to submit this work in the competition for the prize opera arranged by Sonzogno, the time being short, the writers of the text, Targioni-Tozzetti and Menasci, sent the libretto to him at Cerignola piecemeal on post cards. The young composer thought out the sublime finale first. While he was giving lessons he worked it through mentally, but he did not commence writing until he had read the first chorus. He told his wife with a sigh—for at that time he had no money for extra expenses—that he supposed he must buy himself an alarm clock so as to rise before daylight, in order to make time for this work. The clock was bought, but could not be used at once, because in the night of the very day on which Mascagni had thought to commence to work—February 3, 1889—Madame Mascagni gave birth to her first son, so that the master could not start composing until twenty-four hours later. Having no piano, he rented a little instrument from a piano dealer at Bari; this piano came on the day of the young Mascagni's baptism. Now the composer set feverishly to work. He remained in a state of excitement and enthusiasm until the word 'finis' had been written, but then he was overcome with such despondency that he wanted to withdraw from the competition. His wife encouraged him, and on the third day before the close of the competition begged him with tears in her eyes to send off the score. With nothing but a shawl thrown over her head, she hurried out in the pouring rain to take the package to the post office to be registered. On the way she met Reale, the conductor, who, seeing that she was wet through, energetically drew her under an archway and himself hurried to the post with the package. When he returned with the receipt he found her waiting anxiously in the middle of the street, entirely forgetful of the rain. It was only upon receiving the receipt in her own hands that she was able to compose herself. She ran home and showed it to her husband, but he only shrugged his shoulders and said: 'If I make a fiasco, it will be your fault!' The rest of the "Cavalleria Rusticana" story is history.

"Mona": A Step in Advance

Hamlet: The air bites shrewdly; it is very cold.

Horatio: It is a nipping and an eager air.

"Hamlet," Act I, Scene II.

There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy.

"Hamlet," Act I, Scene V.

It is not necessary to retell to MUSICAL COURIER readers the story of the events that led up to last Thursday night's premiere at the Metropolitan Opera House; the inception of the \$10,000 prize for an opera by Americans; the strange circumstances (and attendant lively gossip) surrounding the disappearance, return, and mutilation of some of the material submitted in competition; and the ultimate awarding of the prize to Brian Hooker, librettist, and Prof. Horatio Parker, composer, for their opera "Mona," by a jury consisting of Walter Damrosch, Alfred Hertz, George W. Chadwick (former teacher of Professor Parker), and Charles Martin Loeffler. The decision in such a contest rests solely with the jury, and its opinion that "Mona" is the best of the operas submitted must be accepted as the official view of the members of the tribunal. This account shall concern itself only with a discussion of "Mona" as an art work, and as considered from the standpoint of what has come to be called "American opera."

To be able to follow intelligently a review of a musical stage-work, it is necessary to know the nature of the subject the composer has set himself to illustrate. No one should be able to tell the story of "Mona" better than Brian Hooker, its author, and for the guidance of our readers outside of New York, who have not seen the plot in print, it is here-with given, as set down by Mr. Hooker a few days before the Metropolitan premiere:

In the days of the Roman rule in Britain, Quintus, the son of the Roman Governor by a British captive, has grown up as one of his mother's people, known to them as Gwynn; has won power among them as a bard, making their peace with Rome, and is to wed Mona, the foster child of Enya and Arth and last of the blood of Boadicea. But a rebellion has brewed in Britain under Caradoc, their chief bard, and Gloom, the Druid foster brother of Mona. She, by birthright and by old signs and prophecies, is foretold their leader, and thereto she has been bred up hating Rome and dreaming of great deeds. This Gwynn withstands in vain, and lest he lose Mona and all his power, is driven to swear fellowship in their conspiracy. Even so, for urging peace he is disowned and cast off by them and by her.

Nevertheless, he follows her as she journeys about the land arousing revolt, holding back the Roman garrisons from seizing her, and secretly saving her life and the life of the rebellion many times. For this he is blamed by the Governor, his father, but answers that through Mona, he will yet keep the tribes from war. The Governor lays all upon him, promising to spare the Britons if they bide harmless, but if they strike, to crush them without mercy. Gwynn, therefore, meeting Mona upon the eve of the battle, so moves her love for him that she is from then utterly his own.

And in that triumph he begins to tell her of his plans for peace. But she, not hearing him out, and barely understanding that he is a Roman, cries for help and calls to the Britons upon him. Yet even so she will not betray him, and lies to save his life. They make him prisoner and, led by Mona and the bards, rush forth against the Roman town.

The revolt is crushed, Arth falls, and Gloom is hurt to death, saving Mona against her will. Gwynn, escaping in the turmoil of defeat, comes upon them and tries to stay further harm, telling Mona of his parentage and beseeching her aid. But she, having taken him for a traitor, takes him now for a liar; and deeming all their woe his doing and her fault for having saved his life, she slays him with her own hand. Then presently come the Governor and his soldiers; and Mona, before she is led away captive, learns how Gwynn spoke the truth and how by yielding up her high deeds womanly for love's sake she might have compassed all her endeavor.

In "Mona," Mr. Hooker has accomplished a fine piece of literature, virile, poetic, elevated. He was without doubt saturated with his theme, and thor-

oughly steeped in its atmosphere and the period. His dialogue is direct and forceful, and yet it frequently develops passages of rhetorical grace and picturesque imagery. Mona's narration of her dream (Act I), Gwynn's persuasive declarations of love (Act II) and the heroine's exalted threnody following upon her murderous deed, are fine and noble pieces of literary creation. The preponderating mood of the "Mona" libretto is gloomy and tragic—the finger of fate palpably being upon the characters from the very rise of the curtain and pointing at them all except Nial, who is used obviously for the purpose of creating relief in mood. However, while he dissipates the general melancholy for a few moments by singing sylvan strains and, like Siegfried, communing with the feathered dwellers in the trees, he possesses no real dramatic interest, for he plays no active part in the movement of the story, is half-witted, speaks in symbolical language, and has as his literary leit motif the admission, "I do not understand." Mona herself is a vacillating creature, by her own confession part woman, part amazon, and fulfills her dramatic mission perfectly, even though she does not win the entire sympathy of the onlooker at any stage of the play. Nor does Gwynn, who deceives Mona consistently until he is forced to tell her the truth, for the gaining of his own ends. Arth, Gloom and Caradoc are the malignant elements necessary to incite the catastrophe. Enya's gentle lamentations serve to heighten the unwomanliness of Mona. The Governor is an incidental figure. Mona makes her appearance soon after the start of the opera and stays on the stage during nearly the whole of the three acts. It is a large part.

As an opera libretto, "Mona" lacks action and contrast, its chief dramatic conflict being psychological, in spite of all the talk of war, bloodshed and revolt. The real technical offense on the part of the librettist is that his situations repeat too often. Gwynn and Mona are perpetually arguing the same question and each meeting of the lovers results in a tender approach, Mona's wavering, and her renewed resolve to be true to her mission. She makes too many references to her prophetic dream, bares her bosom on two different occasions to show the Druidic sign birthmarked there, and does no really heroic thing except to kill Gwynn. Also there are too many abstract dialogues, mystical and philosophical, which do not concern the characters directly, and fail to advance the action.

When Professor Parker chose the "Mona" libretto for musical illustration, it is to be supposed that he selected it because its subject, its language, its spirit and its formal arrangement answered to his artistic tastes and desires. His choice showed sobriety, restraint, reasonableness, and certainly desire to eschew even a semblance of sensationalism. Unlike certain other opera composers, Professor Parker did not divide his dramatic matter into sections, designating some as subject for arias or ariosos, and others to serve as ensemble climaxes or set numbers for solo exploitation. Using something of the method of Wagner, "Mona's" composer fixed upon motifs and harmonic progressions which seemed to him to characterize his personages, and he juxtaposed them in unbroken succession, tagging the characters diligently with their thematic badges, and varying his motivi by ever changing harmonic foundations. It is, in a way, something new in operatic composition, for while Wagner and some of his predecessors and successors employed the leit motif system here and there, Professor Parker makes it his whole musical structure, and displays an amount of painstaking industry and zeal in the process which puts him

unreservedly in the class of tonal scientists. One objection, however, which a discerning musician might file against Professor Parker's motivi is that they all seem to be cut out of the same cloth; they do not vary sufficiently in pattern. Or, musically speaking, they have no individuality—like Strauss', for instance—and fail to reflect the moods and characteristics of the personages they are intended to represent. In "Salome," the amatory and the religious musical phrases are differentiated unmistakably, and the tonal portrayal of the Herod figure is an imperishable masterpiece. Nothing of the sort is attempted (or, if attempted, not accomplished) in "Mona." The strophes in which Gwynn sings his love are in musical character the same as those in which Mona sings of her mission, the religious rites of the Druids are tonalized in manner similar to their martial chants, and the mystical Caradoc has no musical physiognomy to distinguish him from the fierce and darksome Arth and Gloom. Nial's songs reveal fluency but do not resolve themselves into anything more definite than a general suggestion of the atmosphere from Weber's "Oberon."

The opening prelude to "Mona," like the rest of the work, is a series of modulations. On page 1 (measure 23) and page 2 (measure 3) of the vocal score there are "Tristan" reminders in the progressions. When the curtain rises, Mona and Gwynn are discovered, a piece of play construction not considered by experts to be particularly desirable. Clever dramatists usually prepare for, and lead up to, the entrance of the chief personages. A defect like that in "Mona" is the "Celeste Aida," whose early place in Verdi's opera has no possible theatrical or operatic excuse. When Gwynn speaks of a house where "sunlights laugh in the moving leaves all day," where "the sweet blossoms brighten," and "the moon makes mystery of silver glamour," the vocal phrases are purely modulatory and the harmonies consist of esoteric and unlyrical sequences. "Being young and thrilled with May," one of Mona's l'nes, is another episode where an exulting burst of music is expected, but does not materialize. A beautiful passage like this:

... a woman, feeling hands
Of little children touch me in the dark,
Unborn, crying to me to mother them,

is set by Professor Parker to broken vocal recitative, accompanied by abstruse harmonic modulation. The measures describing the sea are the only pictorial moments in Mona's story of her dream. Rome and War are designated by march rhythms and triplet fanfares. On page 49 (measures 3, 4, and 5) of the vocal score, Mona inquires to "Tristan" strains, "What have I done? What can I do?" The scene of the oath fails to grip the hearer musically. Nial's long scene at the opening of the second act shows a studied effort to reflect the spirit of gaiety and rhythmical lightness. The Governor's music is purely declamatory and finds Professor Parker wandering in his wonted oratorio fields. A tremendously long cut was made, by the way, in the ineffectual scene between the Governor and Gwynn. Pages 114, 115, 116, 117, and half of 118 were eliminated. (Many other cuts marked the progress of the performance, some of the significant ones being on pages 62, 146, 148, 151, 152, 153, 166, 167, etc., and an especially long elision in the peroration of Mona at the close of the work.)

Mentions of Caesar and war are marked by 4-4 march airs, and the Governor sings several pages, 121 to 124, of typical oratorio ballad. The love scene on the rustic couch is like that of the second act in "Tristan," and offers the only frankly lyrical moments in the entire "Mona" score. Excellent

choral writing, again in oratorio mode, ends the second act resoundingly.

The third act brings Nial, as a sort of symbolical narrator, and he, Enya, Gloom and Mona sing thirty-two pages of descriptive recitative in which they discuss the defeat of the Druids, the supposed faithlessness of Gwynn, etc. Recitative again, for all the characters, from Gwynn's entrance until his death. Another long procession of acrid harmonies, interspersed with fragmentary vocal phrases, illustrates the really noble text matter which Mona speaks over the body of the dead Gwynn—another "Tristan" situation. At the end she is dragged off by the Roman soldiery, although a more fitting close would be her self-slaying by the sword with which she killed her lover.

Professor Parker's vocal writing, by virtue of his previous training, hardly ever departs from the oratorio fashion. He cannot be expected to understand the operatic singing idiom, and the requirements of its interpreters. There are three tenors in "Mona" and four basses. In following the premiere last Thursday, with score in hand, the present reviewer found that hundreds of variations were made by the singers from the printed voice parts, changes evidently found necessary when rehearsals began. The Mona part, although written for contralto, contains any number of B flats. The tenor score abounds in clumsy intervals and long sustained high tones, used as suspensions in the complicated harmonic scheme.

Regarding Professor Parker's orchestration, it is frequently complex and sometimes ear filling, but it does not use "color" in the sense that it is employed by Dukas, Strauss, and some of the Italians, like Mascagni, Leoncavallo and Wolf-Ferrari. The "color" of the "Mona" story, being consistently gray and misty (as in the imitations of Andrea del Sarto paintings), Professor Parker's course is logical, and doubtless if the theme had permitted, his orchestral palette might have given forth more variegated hues. Contrast and climax are lacking in the orchestration as they are in the formal dramatic design of the libretto.

Those critics who find Debussy suggestions in Professor Parker's score are wrong, for, with the exception of a whole tone scale passage near the end of the opera, the "Mona" orchestral scheme is nothing like that of Debussy, who, as every one knows, uses his instrumentation as a tonal reproduction of the mood presented on the stage, and not as a literal and slavish musical embodiment of every separate word uttered in the text. Professor Parker succeeds only in contriving a foundational structure of connected modulations on which he builds up his declamatory and recitative passages in the vocal parts.

The question of English diction, which has been agitated in connection with the "Mona" premiere, need not concern any one at the present time. When Mr. Hooker penned his lines, he necessarily did not stop to consider vowels and consonants from the singing standpoint, nor the needs of legato delivery. American opera is a much more important issue than operatic diction in English.

Regarding the performance itself last week, unreserved praise is due to the management, the conductor and the singers, for bending untiring effort toward a worthy interpretation and one in accordance with the wishes of the librettist and the composer. Ample rehearsals had taken place, with both those gentlemen at hand, and therefore the premiere must be looked at in the light of a complete expression of their wishes.

Louise Homer sang her role valiantly, and if her acting seemed stilted, it was because of the limited range of emotion embodied in the stage character of Mona. Rita Fornia did all that was to be done with the conventional Enya, and tried to save her

from being monotonous by employing all the resources of bel canto.

Riccardo Martin, as Gwynn, portrayed the ardent young Roman convincingly. He sang with skillful manipulation of tone and phrased and shaded wherever it was possible to do so. Of his earnestness in the cause of "Mona" there could be no doubt.

William Hinshaw was the most fortunate of the singers, for his voice, really a high baritone, had been heard here only in deep toned roles hitherto, and in the part of Gloom he found singing material that suited him admirably. He was a powerful and impressive figure, and quite overtopped artistically anything else he ever has done in New York.

Herbert Witherspoon represented Arth with a brave attempt at histrionic characterization and made him almost human. The Witherspoon singing, as always, was artistic when the intervallic restrictions permitted. Putnam Griswold delivered his two scenes eloquently and looked splendidly picturesque.

Lambert Murphy's fine voice could not altogether be obliterated by the uncomfortable music of Caradoc. Purity of emission marked the delivery. Basil Ruysdael, in a small part, showed artistic restraint.

This was the cast in full, as officially published in the program:

Mona, Princess of Britain.....	Louise Homer
Enya, her foster-mother.....	Rita Fornia
Arth, husband of Enya.....	Herbert Witherspoon
Gloom, their son, a Druid.....	William Hinshaw
Nial, a changeling.....	Albert Reiss
Caradoc, chief bard of Britain.....	Lambert Murphy
The Roman Governor of Britain.....	Putnam Griswold
Quintus, his son.....	Riccardo Martin
An Old Man.....	Basil Ruysdael
Conductor.....	Alfred Hertz

Taken all in all, "Mona," with all its shortcomings, must be regarded as a distinct advance on other American operas, just as Herbert's "Natoma" was an advance on Damrosch's "The Scarlet Letter," and Converse's "The Sacrifice" was an advance on "Natoma." Professor Parker takes a long step beyond Messrs. Damrosch, Herbert and Converse, and has made a serious and scholarly effort in a dignified direction. It is significant that the best two American operas, "The Sacrifice" and "Mona," are by the Americans, Converse and Parker, for Walter Johannes Damrosch is a German-American, and Victor Herbert is a German-Irishman, excellent combinations, both of them, ethnologically considered. "Mona" may or may not have helped the cause of American music and of American opera. That is a large question which sober judgment must answer as time develops. At any rate, "Mona" has made it certain that there will be no more opera contests and perhaps no more American operas.

And now let us see what the critical consensus of opinion appears to be on Professor Parker's "Mona."

The Times finds the "Mona" music to be "so bleak and austere in its quality as to meet with little favor from even the musical public." It is "profoundly serious music," and keeps a "stern and unyielding mood from the beginning to the end." Its "unbending severity is something that burdens even the most sympathetic listener long before the end is reached." "Mona" lacks "melodic flow." The orchestration is made with "great skill," and "scarcely two measures seem to be in the same key." An effect of "great restlessness" is noticeable. Professor Parker overdoes the "manipulation of harmony." The score seems "cramped and confined." There is "incoherence from a musical point of view." The ear "longs for a point of repose; for a development in a purely musical sense that shall at the same time be a development of a lyrical mood or lead to an emotional climax."

In the World we read that "to one door alone must be laid the failure of 'Mona' to impress as a

great opera—that of Horatio Parker." Two of the chief defects in the music are "its lack of extended melody and its unoperatic character. Owing to the absence of development, 'there is produced a jerkiness altogether undesirable and a feeling of musical unrest.' The Hooker and Parker opera is 'plainly a cut-to-order work, the product of an excellently schooled musician evidently out of his element in his first serious operatic attempt.' While in some places 'he has given music of undeniable worth, it is so far outweighed by the mass of inferior material as to sink into insignificance.' Professor Parker has exhibited 'no trace of inspiration.' His opera is 'weighted with queer intervals.'

[Before proceeding further in the consideration of the daily paper views, a parallel that is instructive and amusing will not come in amiss:

* TIMES.

Perhaps the greatest distinction that belongs to the score of "Mona," as well as the greatest pleasure that it offers to the attentive listener, is the composer's treatment of the orchestra. The orchestration is of the greatest beauty, rich, transparent, incessantly varied and contrasted, dramatically expressive in its scale of color. It is the work of a master, who understands restraint in the use of a large orchestra, such as he demands in this score, and who yet can obtain from it all that it can give, in terms of the highest beauty.

WORLD.

As for the instrumentation it is heavy, often laborious and lacking in contrasts one would suppose should be provided by a musician of such excellent routine as Mr. Parker. For the most part the composer either works all of his orchestra or a small section. There is no finely spun web of orchestral tone moving independently of the vocal part of the moment. In its place there appears volume, crash of sound or virtual silence.

Some more contradictions are revealed when the Times says that Professor Parker's music is "personal, individual. It is most rarely that the listener says, 'this is Wagner,' 'this is Debussy,' 'this is Strauss' or any one else." But there is the Evening Sun with its declaration: "And as Mona and Gwynn seated themselves on a rough hewn bench of Stonehenge and sang their duet to 'Tristan' harmonies, at least the voice of Brangaene was heard in the land. . . . The venerable Caradoc hymns the glories of peace won by war in the broad descending chords of Wotan the Wanderer. . . . For the rest, here was a score written purposely in the idiom of Wagner." Wagner seems to have been in the mind also of the Press critic while listening, for he writes: "Mournful, too, is the Mona theme, and closely akin to the motive of Gwynn. There is a striving upward, to be sure, after a trisyllabic descent, in Tristan-like intervals—an urgent, propulsive rhythm, suggesting Goldmark." Considered as a whole, the Parker music "might be described as Wagnerian, but tintured strongly with Elgarian sentiment and sprinkled with Straussian cacophony." The Sun, as mentioned above, credits Professor Parker's musical method with "somewhat resembling Debussy," and goes on to say that "the duet for Gwynn and Mona, beginning with the words 'There is a cloud over the moon,' despite the fact that its opening accords suggest 'Tristan und Isolde,' is very fine, restrained in style." Another thematic reminiscence is cited by the Staats-Zeitung: "The Romans are characterized by a trivial march motive which reminds one strongly of the battle motive in Strauss' 'Heldenleben,'" in fact, Professor Parker "seems to love to make deep bows to Richard Strauss," although there is "no trace of the Neo French music in 'Mona.'"]

"Serious, dignified, scholarly," is the Herald's verdict on "Mona." It is "not an inspired score" and "does not convert the hearers into believing at all in the action of the opera. Scarcely any of its themes are impressive." There are long stretches

in which "dignity seems to merge into boredom." The prelude "holds forth promise that is never fulfilled."

According to the Press, the audience at "Mona" did not "feel the uplift of genius or even the enjoyment of a good entertainment." Few persons in the audience, "even among those who clapped their hands most vehemently, felt anything save depressed and dispirited, not to say bored, by the work." Not even by a stretch of the imagination "did the opera deserve the distinction it received," nor "could it be called good of its kind." The gait of librettist and composer is "bungling and awkward," and "to put it quite bluntly, the learned professor from Yale and his bookish companion from Farmington are absolute amateurs in things of the stage." The score "reeks with the fumes of midnight oil."

Says the Sun: "Mona was foredoomed to failure," because the composer "deliberately attempted to set aside all that the experience of three centuries had taught," and "selected for his vocal medium an endless recitative founded on abruptly broken rhythms and a ceaselessly changing tonality, which impart to this musical speech a singularly intangible character." The melodic idiom is "austere and intellectual rather than confessedly theatric." One sometimes wishes that Mr. Parker's unfailing distinction was not that of a scholar and a gentleman. He too seldom smells of the earth."

From what one is able to decipher out of the labyrinthian complexities of the Tribune's tortuous German-American phrases, it appears that "only once—it is in the chorus of Britons, near the close of the second act of the opera—does Professor Parker write the kind of music which the public, whether considering it good or bad, will yet approve of being something like that called for." The score "suffers in long stretches from monotony." The work "sounds more like what is properly called melodrama than like opera. There is too little melody (in the old conception) in it, and much too little concerted music. There is no thrill in the first act until several voices are united in a harmony, and then it is only for a moment. In the second the listeners grow weary waiting for the duet, which is scarcely a duet." The Tribune criticism winds up with the information that flowers in plenty were presented to the composer after the second act, and that "accompanying the wreath from the summer neighbors of Professor Parker at Blue Hill, where 'Mona' was written, was a gift of pearl buttons for waistcoat, bosom and cuffs."

From the Staats Zeitung comes the dictum that "Professor Parker's invention, sadly enough, is rather sterile. There is no red blood in his melodies; on the contrary, they are tortured, anæmic phrases which seem to preach melodic asceticism." The themes are not developed, which "causes a monotony at times approaching true boredom." Professor Parker "took matters easily so far as counterpoint is concerned." Repeatedly he "discloses his origin as a maker of church music." There is "no development, no polyphony in the strings." The orchestration is "too thick, too heavy, not differentiated sufficiently." The vocal part is "bad, often helpless." There is "New England reserve" in "Mona." The work is "dark and gloomy." The love story "is so little exciting, musically, that I could not help feeling the effect of the composer's Puritanical continence." The three preludes are "of little importance." In the whole of the weak third act I know of no compensatory moment except an organ point which precedes the killing of Gwynn."

Evening Post opinion has it that "if Professor Parker has been correctly reported in printed interviews, he looks down scornfully on Italian operas, excepting Verdi's 'Otello' and 'Falstaff.' But there are a hundred pages in 'Rigoletto,' 'Aida' and 'Il Trovatore' that are infinitely more dramatic than anything in 'Mona.'" Regarding the last named work, "the ear listens in vain for a single melody

that seems a real inspiration. The first act suffers particularly from this want, which makes it unutterably dull. . . . The declamation or the vague indulgence in aimless quasi-arioso, which his characters indulge in most of the time, is a sorry substitute for real vocal melody." "It can hardly be said," animadverts the Evening Post, "that the judges distinguished themselves by their verdict. Possibly this was the best of the twenty-four operas submitted to them, but was it worth the prize and the toil of learning it and the expense of mounting it?"

"Written largely for the concert room and for his own ear," is what the American says of Professor Parker's "Mona." The orchestration is "rather heavy" and has "much monotony." The result is "often harsh and very trying. There is not enough relief from the long strain of the continuous declamation in the opera."

Candidly the Evening World alluded to the music of "Mona" as "stilted, unhuman and lacking in all appeal to the heart. From melody Mr. Parker would seem deliberately to have separated himself. Often there are beginnings of phrases that make one hope for joys to come, but they do not. Immediately he draws away from them. All is gloom, the name of one of the principal characters. From the opening bar of the orchestra to the final note, there is little or nothing but gloom. Almost it would seem that the title of the opera should be 'Gloom,' not 'Mona.'"

Not a single passage "warm with celestial fire" does the Morning Telegraph find in "Mona." Apollo, in the beautiful phrase of Milton, has not "touched the trembling ears" of Professor Parker. His score is "as destitute of inspiring musical moments as the play of Mr. Hooker is guiltless of powerful and affecting situations." Professor Parker has achieved "erudite and dignified floundering" in the theater. There are "long tracts which consist of combinations of instruments organized according to the laws of orchestration and interesting as laboratory essays in those laws. But is there anything, to use the phrase of Tolstoy, 'that came right from the soul of the artist and goes to the soul of the listener?' Alas, no." The Morning Telegraph completes the bouquet of critical compliments handed to Professor Parker by our local papers with this pious reflecton: "I could not help longing for one brief hour of that Giuseppe Verdi whom Professor Parker despiseth, but even from whose infant and embryonic 'Oberto Conte di San Bonifacio' he has all to learn in the matter of composition for the stage."

ONE of the reasons why Oscar Hammerstein was not able to succeed unaided in London by offering merely excellent opera, is contained in the following paragraph, taken from the New York World of last Sunday: "Mascagni's massive ruby ring, and his lost trunk containing 176 dollars and 75 dress shirts, excited popular interest in London in connection with the composer's visit to conduct his 'Cavalleria Rusticana.'" When a town takes more interest in a composer's collars and dress shirts than it does in his operas, the artistic standing of such a place is fixed. London ought to be ashamed of itself. We do not know another such frivolous spot in all the world; no, not one, anywhere—except New York.

In advance of casting our vote for or against Roosevelt, we should like to know how he stands on the question of Bruckner.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

A "MONA" MATTER MADE RIGHT.

Following upon THE MUSICAL COURIER editorial paragraph last week, in which it was stated that all the published musical material of "Mona" had been printed in this country by G. Schirmer, Signor Gatti-Casazza, in explaining why "Boris Godounoff" would not be done at the Metropolitan this season, said to a New York Herald interviewer:

"The orchestral parts for 'Mona' were printed in Leipzig, so that they might be accurately done, but there were so many mistakes that five full orchestra rehearsals were needed to correct all the errors. We had not counted upon such extra work, and it necessitated the postponement of the 'Mona' premiere so long that now there remains little time for 'Boris Godounoff.' I shall know within a few days."

In order finally to set at rest the matter of where the "Mona" score and parts were printed, THE MUSICAL COURIER asked the firm of G. Schirmer to make an official statement on the subject, and the following courteous and informing reply was received in answer:

3 EAST FORTY-THIRD STREET,
NEW YORK, March 14, 1912.

To The Musical Courier:

Referring once more to the matter of "Mona," I wish to confirm definitely what I have already told you, viz., that the vocal score was made entirely by us in this country. Every plate was engraved by our own engravers, proofs were read by our own proofreaders, the paper that was used was our own best quality of paper, of American manufacture of course, and the printing was done in our own establishment in Bank street by our own presses.

The impression that the orchestral material has been printed abroad is erroneous.

When the original score was delivered to us we immediately set about to have the parts written out. One of the employees on our permanent staff was entrusted with the work, but we soon found that it was too much for any one man. To have employed another would have been impossible, as two people could not have copied from the one score. It occurred to us afterwards, remembering that a copy of the score had been sent to Mr. Hertz in Germany for the purpose of study, to divide the task of copying between our own man here and any one else whom we could find in Germany. This meant merely a division of the work, resulting in a considerable economy of time.

The man in Germany copied by hand merely the wind parts and that is all the work which has been done in Germany. These parts have not been duplicated by any process whatsoever.

Our own man, however, copied the complete outfit for the string instruments, and did this with lithographic ink, thus enabling us to transfer the copies on stone and to have a supply of the parts printed.

You will see therefore that all that has been printed are the string parts, and these have been printed by ourselves in our own factory, from copies prepared by our own man, under our own roof, 3 East Forty-third street.

Yours very truly,

G. SCHIRMER (INC.),
Per D. Kanner.

In an old case a certain Justice Tates said: "Ideas are free, but, while the author confines them to his study, they are like birds in a cage, which none but he can have a right to let fly. For, till he thinks proper to emancipate them, they are under his dominion." A learned authority follows this up by saying: "Every man has a right to his own sentiments. He has certainly a right to decide, if he will, to make them public or to use them only in the sight of his friends. In that sense a manuscript is peculiar property, and no man can take it from him and use it himself without violating the great law of property. And, as every author or a proprietor of a manuscript has a right to determine whether he will publish it or not, he has a right to the first publication. Whoever, therefore, deprives him of that priority, is guilty of manifest wrong."

If Theseus ever had faced the creaking, pulley-boisted dragon, with its electric bulb eyes and breath of stale steam, that confronts the tenor Siegfried in modern opera, the fabled slayer of the Minotaur would have screamed in fright and taken the earliest fast train back to Athens.

COPYRIGHT.

It is worth while, under prevailing conditions, to reprint in full the following editorial from the New York Times of a recent date:

COPYRIGHT IN NEWS REPORTS.

Captain Amundsen sold to The London Chronicle the newspaper publication rights of the story of his expedition to the south pole. The Chronicle published Captain Amundsen's story yesterday morning, and its right to exclusive publication was effectively protected by the British copyright law. Other London newspapers praised the enterprise of The Chronicle, but none of them printed the narrative. British law is law. The New York Times purchased the publication rights in America of Captain Amundsen's story and copyrighted it. The story thus became the property of The Times. With the honorable exception of The Herald, which respected the property rights of The Times, the other morning newspapers in New York in one form or another appropriated the matter, some in a paraphrase of The Chronicle's story, cabled from London, one by boldly reproducing the entire narrative under the date of Hobart, Tasmania. It becomes necessary to inquire, therefore, whether American law like British law is really law, or whether it is a futility.

If Captain Amundsen in a comfortable armchair before a cheerful grate fire in London had written a novel or short story, a mere work of the imagination calling for no expenditure save that of mental powers and for ink and paper, and his work had been sold to a London newspaper under a British copyright, and The Times had acquired under our copyright laws the American publication rights, no other newspaper would have ventured to reproduce the whole or any part of the story without the permission of The Times. But when Captain Amundsen, with a large expenditure of money, risks his life and those of his companions in the almost incredible toil and hardships of a journey to the south pole, and then prepares his personal narrative of the expedition, the right to publish which he has previously disposed of under contract for a stipulated price, a right he used every honorable means to protect, the rights of the vendor and of the vendee are in this country openly flouted; the narrative is published without compensation to its author or to the owner of the property right of publication, and acceptance of the service of the order of the Federal court is declined by one newspaper and the server of the order is thrown out of the office. Really it is time to inquire whether American copyright law is law or only an empty form of words which no newspaper is bound to respect.

It is nowhere pretended that a fact is subject to copyright. As a mere piece of news Captain Amundsen's discovery of the south pole was freely subject to publication by any newspaper. Captain Amundsen's personal report of the venture, however, being a literary composition, was in the form in which he wrote it subject to protection by copyright precisely like any other literary composition in verse or prose, whether one of fiction, of fact, or of ideas or argument. At least the law professes to accord this protection. It is the purpose of The Times to inquire and ascertain whether the protection of property rights accorded by the law is real.

The interest of The Times in this particular matter is not the vital thing. We have put before our readers, under authorization and after due compensation to the author, Captain Amundsen's story. Some of our esteemed neighbors in New York, after declining to buy the right to publish this story from Captain Amundsen, have shown their appreciation of its value by appropriating it without payment to him. The thing to be determined is whether this process of appropriation can go on, whether it is a violation of the law, or whether the law is worthless. An adjudication of these matters is imperatively called for. Newspapers will then be better able to judge whether it is worth while to buy property which anybody can steal, or whether the courts will assist them to maintain their rights. Some newspapers that have conveyed the Amundsen story to their columns are most severe in their denunciation of lawbreakers. Are the standards of morality different in the newspaper business, is respect for law less?

There is a habit existing among papers of all kinds to publish copyright matters, simply taking them out of papers with scissors and pasting them on a sheet of paper and sending them to the printer and then having them inserted and published as original. Many of these articles appear as if they came from correspondents of the papers. The papers have no correspondents in those places and simply appropriate what the various local papers print. This is an infringement of copyright in most cases. The case of Life versus the New York Mail, in which Life recovered on the strength of the reproduction of original sketches that appeared in

Life and were copied in European papers and then recopied here, and this case of The Times, which, of course, will be fought for the purpose of securing a decision on other points besides those we are now referring to and including the same, are all matters of interest to newspaper publishers because of this indiscriminate use of the scissors and paste pot and the fraudulent claim that the articles thus secured come under the head of an enterprise such as "our own correspondent," or something to that effect.

THE MUSICAL COURIER is one of the largest weekly papers published in the world, and nearly everything in the paper is original, coming from our correspondents, whose names are found in the paper on the editorial page, and when not from our own correspondents from special correspondents, whose copy we can show in this office if necessary. When we use anything from a newspaper like this editorial above, for instance, from The New York Times, we comment upon it, after crediting the paper, and utilize it to the advantage of the paper from which it is taken, in a progressively evolutionary sense, developing a principle of our own which is supported by such an editorial. Outside of that everything is original in this paper, with the exception of the press notices that are sent to us by artists who desire to have their criticisms from various parts of the world concentrated in this paper for distribution all over the world. That is the difference between this paper and most weekly papers. The cost of the original articles is not the only thing; it is the quality of that cost and the kind of people that are necessary for the purpose of maintaining the level on which a paper is published.

Anybody can fill up a paper with reprints, but anybody now doing such a thing, since the case of Life, will find that it is illegal. Hence, in the interests of those papers that are constantly reproducing information, illustrations and articles from other papers, claiming them as their own, we would advise them to seek some method of securing for their columns original items—things that are of interest because they have never been published in any other paper before.

SPECIAL FROM SAN FRANCISCO.

(By Telegraph.)

SAN FRANCISCO, March 18, 1912.

To The Musical Courier:

The San Francisco Call announces that Chamberlain, prima donna of the late Grazi Company, after Leahy's refusal to admit her, through her manager, to the concert of Tetrizzini, has issued a challenge of \$1,000, subject to the decision of impartial critics, that she is a better singer and that she can improve on Tetrizzini's program of yesterday (which was "Caro Nome," the polacca from "Mignon," mad scene from "Lucia"), or any other program mutually arranged as satisfactory, and the proceeds to be divided or given to charities. Tetrizzini turned away many people at her third concert yesterday, and is to sing for the orchestra library fund benefit on Friday for \$2,500, which will bring thousands in to that fund, and she will probably not pay any attention to any challenge. It is nearly impossible to see how a singer like Tetrizzini can consider a challenge.

M.

DRYDEN said of Shakespeare: "He was the man who of all modern and perhaps ancient poets had the largest and most comprehensive soul." Change the word "poets" into "composers" and you have an excellent estimate of Beethoven.

"Is America optimistic or pessimistic?" asks Current Literature. After "Mona" the question ought to be easy to answer.

No, Cordilla, it was not an Eisteddfod. They were singing an English opera text in English.

WHAT IS TO BE DONE?

The following notice was published at the concert of Madame Gerville-Réache in Carnegie Hall, on Thursday afternoon, March 7:

Almost at the last moment, when it was too late to reprint the program, Madame Gerville-Réache was notified by the New York representative of the Société des Auteurs, Compositeurs et Editeurs de Musique, of Paris, France, that two of her French numbers ("Air de Lia" and "d'Une Prison") could not be sung unless a royalty was paid beforehand. Rather than submit to such iniquitous imposition and wishing to enter a firm protest against such an action on the part of the society, Madame Gerville-Réache has withdrawn the two songs from her program.

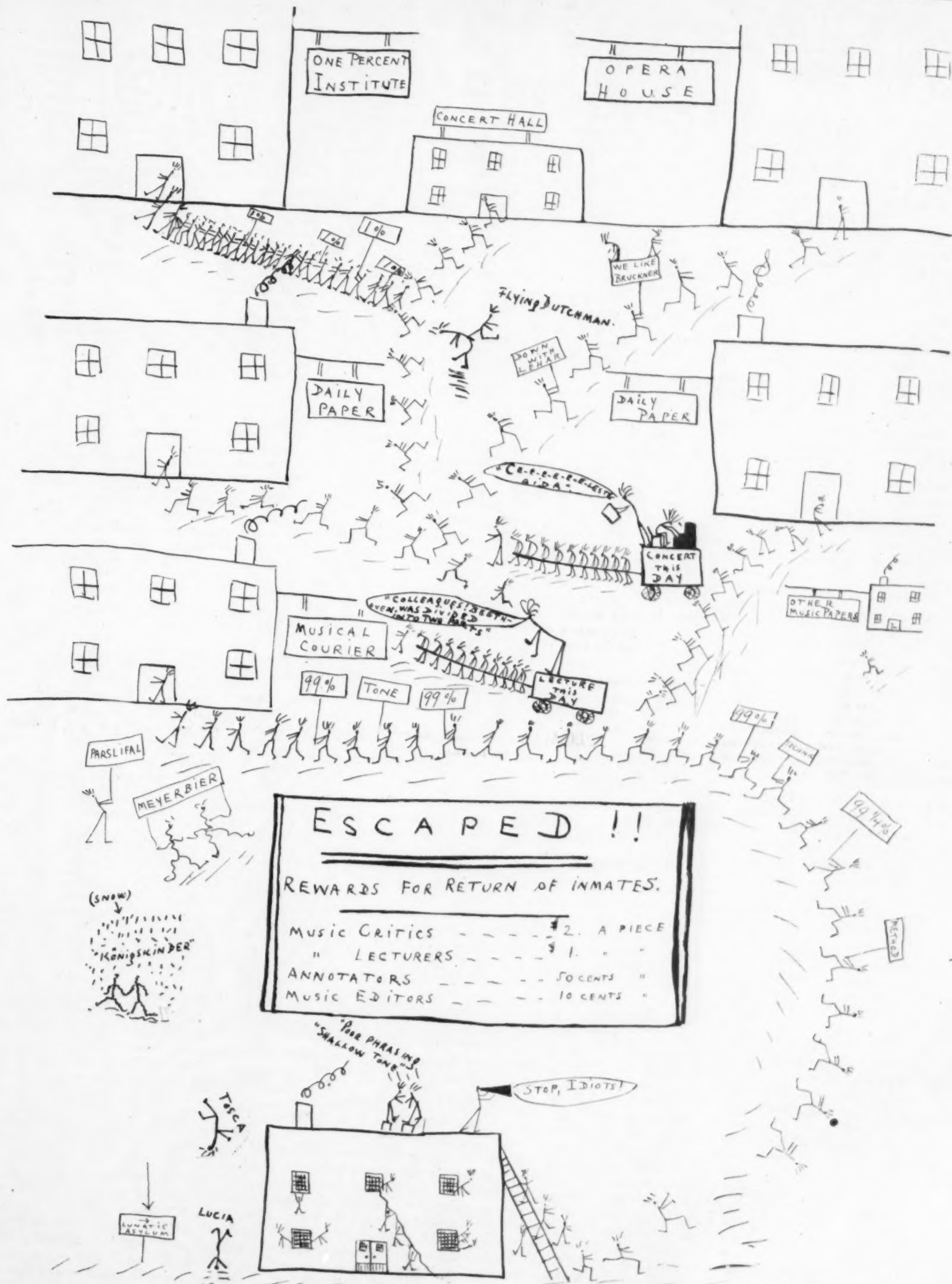
The new copyright law gives the French society the right to enforce its claims in this country. We have opposed this law as unconstitutional and had warned the musicians several years ahead, constantly, that it would interfere with them seriously in many directions. As usual, no attention was paid to the most serious questions in the practical musical life of the profession, with the result that this copyright law gave to the foreigners such privileges as the Americans would not only like to enjoy, but which should be their own exclusively, in consonance with the general theory of protection.

Now, we do not claim to be high protectionists, but high protection prevails and under high protection the copyright law should give the same protection to music in this country that protection gives to everybody else; however, it did the very contrary—it robbed our musicians of their rights and gave those rights to foreigners; in other words, the lawyers and the lobbyists and those who pushed the case of the copyright law, pushed it in the interests of foreigners against Americans.

As an illustration this case under consideration now proves an excellent one, for if the method of the French society is continued here it will end in the sale of French compositions in America. The object of the law was to help French compositions in America; that is to say, the pretended object of it was, and so it was understood by the French publishers and musicians. They expected to receive the proper kind of treatment; but the lobbyists and the manipulators of the copyright law must have known very well that the French publishers would suffer, because they must have understood the attitude and spirit of the American people, who, when once they discover what kind of a copyright law there really is, will see to it that it cannot be enforced, in order to have it repealed; or, worse still, they did not understand.

The greatest sufferers under this thing will be the French publishers. French songs, French works, lyrical, French instrumental compositions—all these things will gradually be eliminated from the programs in this country, and thus the very object of the copyright law, so far as French publications are concerned, will be defeated. Hence, something must be done in order to liquidate these discrepancies, and if that cannot be done without abolishing this copyright law, the French must help us to get it off the statute books, unless, indeed, it is a matter of indifference to them whether or not they lose the American market. No one will sing or play French compositions in America until this matter has been adjusted, and as far as selling any French music in America or producing any French works in America are concerned, the French publishers may as well consider their business as temporarily suspended. They must join us to have the present law altered.

DR. ETHEL SMYTH, the composer of the opera "The Wreckers," and many other works, is among the English suffragette prisoners incarcerated in Holloway jail. An ardent suffragette, Dr. Smyth was captured rioting with the eager window smashers. "The Wreckers," in spite of its title, is not based on a suffragette theme.



BRAHMS EPITOMIZED.

Said Brahms to the young composer, "Study Bach and walk in the forest." In that short sentence Brahms reveals himself. He had the learning and the skill of his great predecessors combined with the romantic spirit of his age. He was a Weber with a Bach's art, or a Bach who passed his time in the haunted glades and elfin bowers of Weber's forest. The fusion is perfect. We do not find an atom of pure Bach, or a fragment of unadulterated Weber in any of the works of Brahms. But the lofty serenity of Bach and alluring romanticism of Weber together make the style of that modern master mind in music, Johannes Brahms, the last of the three great B's.

If Beethoven is the Shakespeare of music—a great poet of the human heart in all its moods and passions—may we not call Brahms the Dante of out tonal art? We do not know if we are the first to draw the parallel or not. It matters nothing at all whether the idea is original with us or not, provided that the comparison is sane. We think the similarity is striking.

To begin with, Dante was a scholar. Of this there can be no question. Kuhns tells us that "the 'Divine Comedy' embraces all the science, philosophy, theology, and classical learning of the time." Villani says that "by reason of his knowledge he was somewhat presumptuous and haughty, that he was never affable, and did not know how to converse with the unlearned." We are also told that he "was a man of keen intellect, and yet of extreme sensitiveness of feeling." We readily agree with the critic who says that "the man who painted the wonderful pictures of Francesca di Rimini and Ugolini in the Tower of Hunger must have had a heart as tender and as easily touched as that of a woman." It is likewise to be observed that Dante begins his sombre comedy in a forest:

In the midway of this our mortal life
I found me in a gloomy wood, astray,
Gone from the path direct: and e'en to tell,
It were no easy task, how savage wild
The forest, how robust and rough its growth.

Brahms, too, was a scholar. He had the science of Bach as a contrapuntist, the art of Beethoven as a symphonist, the lyrical powers of Schumann, the love of nature of the romantic Weber. He was retiring, shy and awkward in society, frequently churlish and ill tempered. He was a man of keen intellect, who took an interest in philosophy and literature, and in his tenderest moods he has written such music as no feminine mind has as yet conceived. He studied Bach and walked in the forest.

It is time now that we dropped the comparison; for, however closely these two men may resemble each other in a superficial way, there are always differences between men of genius that no amount of plausible reasoning or sophistry can reconcile. The mountain ranges form an unbroken chain of highlands that have much in common. But the towering peaks are isolated. The summits stand alone. From the plain on which we dwell we see three "heaven kissing hills" that lord it over the lesser elevations at their bases. These are the three supreme and mighty masters of abstract, absolute music—Bach, Beethoven, Brahms.

This latter master has not yet come into his own. The orchestras and conductors are not yet thoroughly familiar with his works. It will be remembered that when Wagner's music dramas were first rehearsed, no conductor, singer, instrumentalist, could understand them or begin an intelligent study of them. But that day has passed for Wagner. Everybody knows not only the works of Wagner, but knows the traditional interpretation of these works. With Brahms the case is different. Outside of the chief musical centers of Europe there have been comparatively few performances of the works of Brahms, and of those few performances still fewer of them have been worthy of the greatest composer of absolute music since Beethoven.

There is no Brahms tradition in America, for instance. A New York audience, let us say, hears an indifferent performance of Beethoven's C minor symphony without condemning Beethoven. Memories of splendid and impressive performances of that work come crowding fast on the man who hears a poor performance of it. He says, "That is not Beethoven." But, having heard no masterly performance of Brahms' C minor symphony, he listens to a dull and uninspiring reading by a half prepared conductor with a slipshod local orchestra and leaves the concert room wondering why the turgid, dreary works of Brahms find their way to symphony programs at all!

Brahms continues to find his way to the concert hall, however. Every season leaves the number of scoffers at his music reduced, and the circle of his admirers widened. It is no longer sacrilege to put Brahms on an equal pedestal with Beethoven. We even know of those who find a higher inspiration in the lofty majesty and veiled grandeur of Brahms than in the "native woodnotes wild" of the Shakespearean Beethoven.

If Victor Hugo rightly says that all those who reach the summit of Parnassus are equals, then Brahms must rank with Bach and Beethoven. For he, too, has scaled the heights.

"CARMEN" AND MERIMÉE.

Every celebrated singer who attempts the part of Carmen makes it a point of honor to give it a new interpretation, to arrange or to dress the part in an original manner. Yet it would be much better to try to represent this character the way its creator had seen his heroine. In his volume dedicated to Merimée, Maurice Tournoux has published a letter in which the latter writes to the Countess de Teba, after having explained the subject of his new work: "As I have been studying the Bohemians for a long time very carefully, I have made a gypsy girl of my heroine."

In order better to describe his gypsy girl, he had secured some precise documents on this type, and finally he made a drawing of it, as was his habit. Charles de Lesseps is in possession of Merimée's aquarelle, which the author himself had offered to Madame de Lesseps. This water color drawing is little known, although there are a few facsimiles of it in color. A reproduction of it can be found in the "Intermédiaire des Chercheurs et Curieux." Merimée has represented Carmen with her arms put tenderly around Don Jose's neck. Unless the latter is extremely big, the gypsy girl is extremely small; she is two heads smaller than her lover. She is dressed in a robe, neither short nor long, more Parisian than Andalusian, with puffed sleeves, which would have honored the costume of Marie Amelie. She wears small patent leather shoes, with bandelets folded over the ankles and over the foot. On her hair she has a little bonnet.

The costume of the man is just as strange. Trousers, which may be those of a porter as well as of a picador, pumps rather than sandals, a short vest which leaves visible the belt, a soft collar, a loose necktie, a silk handkerchief around the head, shaved mustache and whiskers.

It has been decided by the New York Philharmonic Society to comply with the conditions of Joseph Pulitzer's will, under which the organization is to receive the income from a bequest of \$500,000. Chief among the Pulitzer stipulations were that the society procure 1,000 new subscribers, give more concerts, and pay especial recognition to the works of Beethoven, Wagner and Liszt. At last week's meeting of the guarantors of the Philharmonic it was decided to renew the annual guarantee of \$100,000. Felix P. Leifels will become the Philharmonic's business manager on April 1, succeeding Loudon Charlton.

OPERA ROYALTIES.

Information has been forwarded to this office that Humperdinck, composer of "Koenigskinder," has been receiving a royalty of 150 marks a performance, which is \$37.50. Charles Henry Meltzer writes the following in last Monday's American:

You may have revelled, like myself, this winter in the music of "Haensel and Gretel." What do you think was paid to Humperdinck—good, honest soul—as royalty on that work only a few years ago, and is, I dare say, paid him to this day?

Seventy-five dollars for each performance.

What would you think was paid to Wolf-Ferrari, the young "lion" of the season, for each performance of his exquisite comic opera, "Le Donne Curiose," at the Metropolitan? Did the composer get \$500 a night? Did he get half, a quarter of that sum?

Not he.

One night when he was here he told me, sadly but without bitterness, that he received a nominal nightly royalty of just \$100 for his work from our chief opera house. And of that trifling fee he had to pay away two-thirds to middlemen.

In other words, Wolf-Ferrari, who has genius, made a little over three and thirty dollars when his opera was sung, or something like one-fortieth of the price paid to one charming singer who appeared in it.

"I don't care much for money," said the composer, as he told me what I have mentioned. "So long as I can earn enough to let me write my operas in peace I don't complain. And yet it really does not seem quite fair."

Puccini makes much more than Wolf-Ferrari—as much, it seems, each night as \$400. What portion of that sum goes to himself and what to his publishers I do not, of course, know. And it was not until a little while ago that he (or his publishers) received high royalties.

Mr. Dippel has protested against what he thinks the unreasonable charges demanded for the Puccini operas. They have been shut out of his repertory.

Yet, frankly, is \$400 nightly such an excessive price to pay to a composer like the inventor of "La Bohème"?

It takes Puccini full two years to write one opera. It takes his rival, Wolf-Ferrari, quite as long to create a "Donne Curiose."

According to the foregoing, Humperdinck received \$75 for "Hänsel and Gretel," and Wolf-Ferrari gets \$100 for his opera, of which two-thirds goes to middlemen, leaving him \$33.33 for a performance; and Puccini gets \$400 a night; that is to say, with the royalties that go to the publisher, Puccini gets about the same proportion.

It is not the question here of the composers, because they must arrange these matters with their publishers. It is a question entirely of the publishers and what the United States has done in the way of a new copyright law to protect European publishers against American publishers and against American operatic and publishing interests.

We will never get into the secret of this whole situation as far as royalties are concerned until we ascertain exactly how it was arranged that these large royalties should go to European publishers, and that can be done only if the United States Government, through its attorney-general, starts an investigation into the manner in which the new copyright law was passed and how it was lobbied in Washington before its passage. Sooner or later this must come, and in fact, it is very apt to come through certain litigation which is now in process in this city. We are determined to expose the conditions as they prevail, and the whole story and history of the new copyright law.

LAST Sunday's Sun published a cablegram giving various opinions on musical matters by Madame Fannie Bloomfield Zeisler, who is at present in Europe. Possessing authority on the subject, this artist's views are of more than transitory interest. The strict interpretation of the new copyright law forbids a reprinting of the cablegram, but it has, no doubt, been already read extensively. Madame Bloomfield Zeisler has had an artistic success in each of her recent European appearances, and the American judgment on her playing has been ratified by Europe.

A CALL FOR MILLIONS.

It is worth the while of the general public and of professional musicians to read the attached:

WANTED

THREE MILLION DOLLARS

With which to endow a local orchestra. Without the income from \$3,000,000 it would be impossible to establish a first class symphony orchestra.

After listening for several years to the greatest orchestras in the world, the Detroit music loving public would not tolerate an orchestra of less artistic merit than these. Like the other great cities, it would not accept an orchestra of less than eighty-five players. In several orchestras the number is greater than this.

Dr. Karl Muck is to receive a salary of \$28,000, annually, with the Boston Orchestra, besides an insurance settlement to offset forfeited pension on leaving the Kaiser's service. First class players in the great orchestras command very high salaries, many of them thousands of dollars a year.

Even with the income of \$3,000,000, such an organization would need a long series of well patronized concerts to avoid deficit.

Colonel Higginson has endowed the Boston Orchestra with a million dollars. The endowment of the Theodore Thomas Orchestra now nearly aggregates that sum. Joseph Pulitzer bequeathed \$500,000 to the New York Philharmonic, as a nucleus. Other orchestras are working along similar lines.

All of these orchestras command capacity audiences at fifty or sixty concerts during each season, to supplement their endowment. Their expenses, at present rates of living, average \$200,000 a season.

Detroit cannot yet boast six capacity audiences to an enterprise, which asks only a couple of thousand a year to supplement it. Until she gets these audiences, she is ready for nothing further.

Any attempt of any sort would result in failure, besides prejudicing an ultimate result—failure is an iron door hard to pass. It means years spent in forgetting it before further effort follows.

No organism can live without a cell to inhabit; no orchestra can flourish without a hall. Several brass bands might sound moderately loud in a building seating 14,000 people.

An orchestra demands a different investiture. If Detroit refuses to build an orchestra hall, unless guaranteed a legal per cent. of profit on the money needed, she is scarcely likely to pour out the three millions. But she is given to too many enterprises along the same line. As to her musical affairs, she would do well to remember what Arnold Bennett says: "When what there are, are so full that you can't get in—then it will be time enough to think about fresh ones."

The Theodore Thomas Orchestra never succeeded in reducing its annual deficit much below \$50,000, until it left the vast auditorium for its own hall seating 2,800.

In like manner, the Cincinnati Orchestra has abandoned Springer Hall, seating 5,000, and is now giving its concerts in the New Emery Hall, seating 2,500. Boston Symphony Hall seats less than 3,000.

The idea of giving orchestral concerts in a hall seating 10,000 people is a preposterous anachronism exploded in innumerable experiments.

Detroit should profit by the experiments of other cities, and not once more attempt the impossible by suggesting orchestral concerts in a vast convention hall admirably adapted for the display of thousands of automobiles; but not the infinitely refined music of the \$3,000,000 orchestras, to which we are in the habit of listening.

Detroit should work for an orchestral hall seating about 2,500. There is ample and increasing demand for such a hall.

N. J. COREY,

38 Woodward Terrace,
Detroit, Mich.

The above appeal is made by a gentleman of excellent musical judgment, and Detroit, if it decides to arrange a permanent orchestra, should do it on the basis of this appeal. No possible good can be attained by attempting to organize these fragmentary combinations called orchestras and expect them to do symphonic work and expect them to do any kind of work at all without incessant rehearsing, and this rehearsing requires capital; the players must be paid and they must be made independent of all kinds of inferior work, such as playing in theaters or at balls, receptions, picnics and at restaurants.

The orchestral player who is to perform the symphonies of Beethoven, Brahms and the modern works of Strauss and Debussy, etc., must be in such condition physically and mentally that he can assist the conductor in attaining an ideal. It is not only

the physical playing which, of course, is self-understood; it is the condition of the mind of the player. Each individual orchestra player must be free from the fret and the worry of an every-day existence or the prospect ahead of him of playing ordinary, common trash, which the populace calls music, but which is not music at all; he must be enabled to give lessons when he pleases and to play where he is disposed to do so, in trios or quartets; but otherwise all his time must be devoted, not only the physical time, but the mental time, must be devoted to the orchestral works which the conductor is rehearsing, and then, after a while, an orchestra can be made into an æsthetic body, and that is the only kind of orchestra worth having.

Mr. Corey has the proper view, and all other views are merely temporary and temporizing and can only harm the great aim of each community, which should be to have an orchestra in its complete form, consisting of players who belong to it and who do not merely join it for a few hours each week in order to play what is called classical music. It cannot be classical music unless it is thoroughly rehearsed. The composition may be a classical composition, but the reproduction cannot be classical.

A TRIBUNE music reporter had the following encounter with Doctor of Music Frank Damrosch:

"Do you believe that the coming Brahms festival will prove to be a great attraction in New York?" asked the reporter.

"If," said Dr. Damrosch, "the music festival of Brahms' compositions which is to be held in Carnegie Hall in the week of March 25 could be transported, with all its participants, to Karlsruhe, Dresden, Munich or any other of a half dozen German cities and the date set back until next July, there would be a rush even now on the part of American lovers of music to secure tickets. All sorts of prices would be cheerfully paid for places, and lodgings of third rate quality would be eagerly snapped up at first rate expense. In a word, Bayreuth conditions would prevail."

If there has been no rush to secure tickets at all sorts of prices for the Doctor's forthcoming festival, the fact probably is to be ascribed to New York's indifference to any kind of musical celebrations except those at the opera. There is no reason for special festive performances of Brahms here. He should be performed well always, or not at all. Brahms' admirers are not clamoring for a "festival" of his music, and to judge by past experiences, the conducting of Brahms by the Doctor of Music Frank and his brother, Walter Johannes, will not give cause for extraordinary rejoicing. Incidentally, the "Bayreuth conditions," discussed by the Doctor of Music, include excellent conducting by thoroughly competent leaders.

OWING to his pecuniary difficulties in Vienna, Mozart decided in 1789 to undertake a concert trip to Berlin. On April 12 he arrived in Dresden, on his way to Berlin, and his first visit was to his old friend, the celebrated singer, Madame Duschek, who happened to be in Dresden, visiting the Commissary General Neumann, a great music lover. Mozart also soon felt at home with those excellent people. Through Neumann he became acquainted with Theodor Koerner's father, whose sister-in-law, Dora Stock, had painted a portrait of Mozart. He played at a number of private concerts and he also played at the Saxon Court, which presented him with a golden snuffbox. At a contest with the famous pianist and organist Haessler, Mozart gained a complete victory, much to the delight of his admirers. The Dresdener Zeitung wrote: "Mozart's playing was rewarded with immense applause; his dexterity at the piano is marvelous, and so is his proficiency in reading the music. His great skill at the organ is equally wonderful." On his return from Berlin Mozart visited Dresden again, but that was the last time he saw the city on the Elbe, where he had made so many pleasant acquaintances.

CARL'S ANNIVERSARY.

On reading the review of the musical events that transpired at the "Old First" Presbyterian Church, on Fifth avenue, New York, which is printed in another part of this paper, one is reminded of the fact that this church is one of the oldest in the United States and that the founders of it were also identified with the founding of Princeton University, and while exercising an enormous influence on the destinies of our whole political system, at that time, and upon our social life, this church and its membership have uninterruptedly continued to influence public opinion in the East of this country to an enormous degree. In their endeavors to elevate thought and progress and everything associated with the finer feelings of men, the people of this church also stimulated the musical progress to an intense degree. Twenty years ago they selected as the master of their musical affairs, Carl, known as William C. Carl, the organist, and during that time, from 1892 until now, Carl has been at the head of the musical affairs of this church. The alliance has been a fortuitous one and has given to both sides, both the church and to Carl stimuli for endeavors that have succeeded in fulfilling hopes and aspirations. This talented pupil of Guilman has brought organ work to such a high degree of perfection that the "Old First" Presbyterian Church has become a center of musical and artistic pilgrimage, and over one hundred and fifty free organ recitals, given by Carl, have done a great deal towards the education of people in music in this city. A greater tribute cannot be extended to any one than the mere record of Carl's own activity in that church.

MINOR MENTION OF "MONA."

In the New York Evening Telegram of last Saturday, there was this sympathetic comment:

Now that the first performance of the prize opera "Mona" is a matter of record, some minor conversations heard in the Metropolitan Opera House during that memorable occasion must not pass without some attention.

In the smoking room one man remarked casually: "I understand that Dr. Horatio Parker, who composed the opera, has been known to remark in the course of some of his Yale lectures that opera was only a hybrid form of art."

"Indeed!" responded his companion. "And now I suppose he is demonstrating the truth of his statement!"

One musician encountered Signor Gatti-Casazza in the corridor during the second entre-acte.

"The scenery is delightful," exclaimed the musician. "You ought to get a really good opera written to fit it."

One young woman who serves the great opera house in a humble but useful capacity was among those present at the performance.

"How did you like it?" she was asked.

A serious, sympathetic look came over her face.

"Say, do you know," she said, solemnly, "it's worse than Parsifal."

More mixed, but just as whole-souled in intent, is this squib from the New York Evening Sun, also of last Saturday:

A man from the parterre boxes after Act I exclaimed frankly, "Excuse me." Another in the jammed lobby after the battle scene gave the contrary verdict, "That was some opera!" At the close of all, a woman on the grand tier cried, "If this was a civilized country, they'd hiss it," while another almost sang in delight, "I enjoyed every minute."

MODERN Italian opera composers ought to be heard from at any moment regarding the stage rights for the recent Hillsville, Va., tragedy. It would make a great last act, with practically everybody dead.

THERE are to be four total eclipses in 1912, says the almanac. That does not include Max Fiedler, who will give up the conductorship of the Boston Symphony Orchestra very soon and leave for Europe.

TSCHAIKOWSKY TRANSCRIBED.

Herewith is attached a letter received by THE MUSICAL COURIER last week:

TSCHAIKOWSKY, Ind., March 12, 1912.

To The Musical Courier:

I would appreciate your kindness very much if you would please answer this question herewith regarding the final movement of the Tschaiowsky "Pathétique" symphony, known as the adagio lamentoso. Is the piano a good medium for interpreting the piece? That is, could the piece be effectively and artistically rendered through the piano? Is it ever included in the programs of noted pianists?

I am very desirous of knowing this, and would appreciate your kindness in answering the matter.

Thanking you for your time and patience in serving me and with hearty expressions of appreciation for the value of THE MUSICAL COURIER, which my family regards as the leading publication of its kind, I am,

Yours very truly,

W. A. W.

Out of a deep sense of gratitude to the family of W. A. W., for the high esteem in which THE MUSICAL COURIER is held, we reply to his letter of March 12.

Our cup of joy would have been running over if he had expressed his own personal admiration for our publication. But perhaps he implies as much by asking our opinion. At any rate, we reply that noted pianists do not play movements from symphonies, operas, oratorios. It is not considered the correct thing to do, unless that particular movement has been transcribed for piano solo by some great artist of repute who is able to transform the excerpt into a work of art in piano form. Rubinstein's transcription of the Turkish march from Beethoven's "Ruins of Athens" is a good example. The fine transcription should bear the same relation to the original orchestral version that an etching bears to an original painting. The ordinary piano arrangement of an orchestral work is nothing more or less than a photographic reproduction of it on a small scale.

Now, Tschaiowsky's "Pathetic" symphony is like a great canvas covered with highly colored figures and scenes, glowing with brilliant hues, dark shadows, tints, pearly grays, dazzling white and radiant scarlet. A Liszt might make a wonderful transcription of this work, transforming it to a monochrome, a masterly etching in sepia. In such a form pianists might play it at recitals, provided there was no orchestra at hand to give the original in color. But the ordinary arrangement of this symphony is a faithful photograph, which is of interest and of value in our study of the work at home. The photograph gives the drawing, the outline, the composition of the picture, omitting color and atmosphere.

Rubinstein has gone so far as to assert that no orchestral work is great which will not sound well when played on the piano. This is tantamount to saying that no painting is great which is badly drawn and which relies for its effects entirely on its coloring.

Tschaiowsky's symphonies lose much when they lose their orchestral color. But the form, structure, part-writing—in other words—the drawing of Tschaiowsky is masterly. We therefore strongly recommend a good piano arrangement of the movement in question, such as may be had from the publishers. The piano will give neither the tone color nor the emotional intensity of the orchestra, though the beauty of the themes and the harmony will be heard as well as if the finest orchestra interpreted the work.

SOME time ago the following proposition was put up and published: "We find rules for the keeping of records in the copyright office, but we find no provision for guarding against the acceptance for registration of two compositions alike, in part or in whole, should they bear a different title and a different author's name. The title seems to be the most important part of a musical composition in the copyright office." What is done in case a composi-

tion arrives in the office of the Librarian of Congress, to make sure that this composition is not a reproduction of a former copyrighted composition? Mr. Bernardo writes a sonata for piano, opus 123, No. 14, and secures a copyright. Subsequently Mr. Schimmelpennig writes a sonata for piano, opus 14, No. 123, and sends it to the office of the Librarian of Congress to be copyrighted, and this latter composition is an exact reproduction, so far as the music goes, of the sonata of Mr. Bernardo. Who is it in the office of the Librarian of Congress that decides whether this second composition is a copy of the one already copyrighted? Is there any one in the office of the Librarian of Congress who exercises the function of an examiner of the compositions? Is the Librarian of Congress merely a clerk who performs the mechanical duty of recording titles?

MANY musicians had been wondering why Strauss' "Ariadne auf Naxos" was to be produced at Stuttgart (October 25) instead of at Dresden, where the premieres of Strauss' "Salome," "Feuersnot," "Elektra," and "Rosenkavalier" had taken place. The reason for the step is set forth interestingly in an article by P. Wittko, editor of the Stuttgart Neues Tageblatt. He begins by quoting the opinion of Schillings, that "Ariadne" is "one of the most remarkable, the most unusual, the most fascinating and surprising of Strauss' tone poems—a work that Strauss alone among present-day artists could create, a work of most extraordinary power to hold the attention. In it Strauss follows at first, as Schillings assures me, the paths of Gluck and Mozart, and then progresses to a point that surpasses by far what he has hitherto accomplished in musical development." According to Wittko, "Ariadne" will take one and one-half hours to perform. It is chamber music in the strictest sense and requires an orchestra of only thirty players, who, however, must all be masters of their instruments in order to be equal to the unusual individual requirements of the score, especially in the oboe part. It has therefore been found necessary to recruit to the Stuttgart Royal Orchestra for the three evenings of the "Ariadne" performances several instrumentalists of international reputation. When it became clear, as Wittko explains, that the Reinhardt production of "Ariadne" could be done in Berlin only with a theatrical and not an operatic ensemble, Strauss wished to turn his work over to Dresden. Count Seebach agreed to this joyfully, but the opera house there is so immense that Strauss concluded his work would be completely ineffective. Moreover, there were several other difficulties, and, after some discussion, Strauss withdrew from his negotiations with Seebach. The Intendants, Freiherr von Speidel, of Munich, and Count von Hülsen, of Berlin, both refused to accept Reinhardt as the stage manager, and Strauss found himself nearly obliged to "give up the fulfillment of what he himself repeatedly called his 'foolish artistic dream,' this most individual, most intimate and at the same time most difficult work of his life." But on the occasion of a visit to Stuttgart last summer, continues Wittko, "Strauss saw our new Hoftheater and it immediately appealed to him as the architectural ideal of his dream. Negotiations with his friend Schillings went off smoothly from the start, and later Baron von Putlitz, and soon afterward the King himself, became enthusiastic about the work. Schillings from the first renounced his right to conduct the premiere, himself requesting Strauss to wield the baton at the first two performances, and the Intendant did not hesitate a moment about leaving the preparations in the hands of Reinhardt."

AN astonishing artistic achievement was the concert given last Monday evening, March 18, at Carnegie Hall, New York, by the Minneapolis Sym-

phony Orchestra, Emil Oberhoffer, conductor. The demonstration they accomplished in Beethoven's "Lenore" No. 3, Brahms' C minor symphony, Mozart's "Nachtmusik" serenade, and Strauss' "Death and Apotheosis" were of such a nature that THE MUSICAL COURIER does not feel justified in hastening into an exigent review immediately before going to press, and extended comment on the visiting orchestra, its performances and its significance, locally and nationally, will be deferred until the next issue of this paper, March 27.

APPLAUSE, no matter how loud or how long, is not any more regarded as a sign of success at concert and operatic entertainments, for claqué, whether paid or consisting of friends and partisans, has rendered nil the value of all such demonstrations. Sometimes friends, neighbors, fellow townsmen, pupils and organized bodies of young collegians are able to make very much and greatly misleading noise at an opera house.

AFTER all, music is progressing. There will be no steam calliope at the Madison Square Garden circus this year.

Two Virgil Piano Recitals.

The star performer at the children's recital at the Virgil Piano Conservatory, New York, last Friday was Lucille Oliver. She rendered Olesen's serenade with exquisite tone and sincere feeling. The brilliant passage work in the "Zephyrs of May" was clearly and very smoothly done. In Liszt's "Campanella" she displayed dramatic power, breadth of conception and fine technique. She fully deserved the congratulations she received at the close of the program.

Other pupils who did well were Marion Blair and Emma Lipp.

The program follows:

Valse	Thelma Ries.	Chopin
No. 1	Ruth Friedman.	Duvernoy
Etincelle	Marion Blair.	Mozzkowski
Serenade .....	.....	Olesen
Zephyrs of May	Lucille Oliver.	Delacour
Polish Dance .....	.....	Thorne
Tarantelle	Margaret Strecker.	Mrs. A. M. Virgil
Gnomensreigen	Marion Eames.	.....
La Campanella	Marion Blair.	Liszt
Shadow Dance	Lucille Oliver.	Liszt
Concert Sonata .....	.....	MacDowell
.....	Emma Lipp.	Scarlotti

Some of the younger pupils of the school appeared in recital on Tuesday afternoon, March 5. A marked advance in technique and depth of feeling were evident. Marion Blair played the Rubinstein barcarolle with good tone and sentiment, and Lucille Oliver rendered the MacDowell pieces with well contrasted interpretation. Ursula Kanuth played with good rhythm.

The program follows:

Columbine .....	.....	Delabaye
To a Waterlily	Marion Blair.	.....
To the Sea .....	.....	MacDowell
Scarf Dance	Lucille Oliver.	MacDowell
Theme and Variations, F minor	Katherine Van Cook.	Chaminade
Impromptu, A flat	Gwendolen Rees.	Haydn
Barcarolle, F minor .....	.....	Chopin
Valse Brillante	Marion Blair.	Rubinstein
La Campanella	Ursula Kanuth.	.....
.....	Lucille Oliver.	Liszt

Music in St. Augustine.

St. AUGUSTINE, Fla., March 15, 1912.

German music was discussed at the March meeting of the St. Cecilia Club.

Schubert's "Serenade," Bizet's suite, "L'Arlesienne"; selections from "Faust" and the "Coronation March" from "Le Prophete" (Meyerbeer) were the principal numbers of the program at the concert given last Sunday evening at the Hotel Ponce de Leon.

Marguerite Austin, violinist; Raymond Martin, pianist, and Arthur Alexander, boy soprano, united in the third concert of the C. W. Best course, on the evening of March 12. J. H. Y.

OBITUARY

Frances Moeller.

Frances Moeller, for many years active in the musical life of Sacramento, Cal., died at the Igo Hospital in that city on February 20. The late Mrs. Moeller had served as a director of the Saturday Club, of Sacramento, which brings the famous musical artists to Sacramento during each season. She organized the Ladies' Choral Club and the Moeller Octette. Another office that she held was director of the High School Glee Club, to which she devoted her services without remuneration. Mrs. Moeller was born in New York City, March 9, 1856, but went West in her youth. Before locating in Sacramento she was prominent in the musical circles of Omaha, Neb. Although an Episcopalian, Mrs. Moeller served up to a year ago as organist and choir leader of Calvary Baptist Church in Sacramento. The deceased is survived by two sons, Frank and Lee Moeller.

At a recent meeting of the Saturday Club twelve members sang "Lead, Kindly Light," in memory of the departed member, who was universally esteemed and venerated for her good deeds.

Samuel Bowden Moyle.

Samuel Bowden Moyle, who has sung with success at concerts in this country before devoting himself to teaching, died at his residence studio, 87 Madison avenue, New York, March 12, after a brief illness. Mr. Moyle came to the metropolis from Austria about sixteen years ago and soon won recognition on account of his abilities and high character. He was genial, cultured and very sympathetic in his intercourse with the world. Mrs. Moyle died some years ago. The nearest kin of the deceased in this country is Emilie Moyle, a niece.

New York School of Music and Arts Concert.

The 336th concert given by the New York School of Music and Arts, of 58 West Ninety-seventh street, took place at the Waldorf-Astoria on Wednesday evening, March 6. The program was rendered by pupils of Ralph Leech Sterner, director of the school, assisted by pupils of the piano, violin and elocution departments, and in detail was as follows:

Duet Rhapsodie Hongroise No. 2.....	Liszt
Mignon MacCormick and William G. Schwarz.	
Träume	Wagner
Parla	Arditi
Lillian Amend Dove.	
Flower Song (Carmen)	Bizet
P. J. Murtagh.	
Magnetic Waltz	Arditi
Anna L. Duryea.	
I Know a Lovely Garden.....	D'Hardelot
Ruth Benton.	
Morning	Benoist
Evening	Janzer
May Belle Wood.	
Rhapsodie Hongroise No. 13.....	Liszt
May Sibyl Burstein.	
Where Blossoms Grow.....	Sans-Souci
Grayce Lloyd Marcotte.	
Love in Springtime.....	Arditi
Arline Edgerton Felker.	
Violin solo, Legende	Wieniawski
Olive Allwood Moore.	
I Hear Her Calling Me.....	Marshall
Joan Middelkoop.	
Rigoletto Fantasia	Verdi-Liszt
Mary J. Clayton.	
For Love's Sweet Sake.....	Wood
Muriel Moore.	
My Love So Dear.....	Voorhis
Words and Flowers.....	Lowitz
Frederick Maroc.	
Monologue, A Pleasant Afternoon with Mrs. Marsh.....	Kortrecht
Beatie Ver Bryck.	
Lo! Hear the Gentle Lark.....	Bishop
Rae Henriques Coelho.	
(Flute obligato by Louis H. Stroh.)	
A Son of the Desert Am I.....	Phillips
William G. Schwarz.	

JOHNSON SCHOOL OF MUSIC
Oratory and Dramatic Art
GUSTAVUS JOHNSON, Director
Minneapolis

EDGELL ADAMS
Concert Pianist and Teacher
1224 South 20th Street
Birmingham, Alabama

KATHARINE HOFFMANN Accompanist
With Schumann-Heink Tour
HOME ADDRESS: ST. PAUL

JEAN B. GRIFFEE TEACHER of SINGING
STUDIO:
387 Park Building
MINNEAPOLIS

Impersonation, The Soul of the Violin.....	Merrill
May Sibyl Burstein.	
Erlinda (A Legend of the Moon).....	Logan
Charlotte Segler.	
The Enchantress	Arditi
Elizabeth Henderson Foster.	
Ah, Fors' e Lui (La Traviata).....	Verdi
Lillian Amend Dove.	
Duet, The Crucifix	Faure
May Belle Wood and William G. Schwarz.	
Helen Wolverton at the piano.	

Schools of music are a necessity in an age of such advancement and conservation of energy and time as the present. Many students prefer the school or the conservatory to private instruction, not because they will be better taught or because they will have the sole attention of the instructor, but because they feel the need of contact with other pupils as well as the experience and advantages afforded by a musical environment such as that associated with an institution which teaches all branches of musical art and some of the allied arts. Then there is the valuable lesson derived from public appearances and from playing and receiving instruction with others. Self-criticism and criticism by one can hardly be full and complete until the student is so far advanced that he can afford to concentrate his attention upon the final phase of his art—the polishing and finishing preparatory to public appearance. Thus the school and conservatory has become necessary for it supplies that musical life and interest in musical affairs so sadly missing in American homes and in American social circles.

The New York School of Music and Arts has upon its enrollment so many names of proficient pupils that its concerts are necessarily of a length far beyond the usual, and although twenty-two numbers formed the program on this occasion it was impossible to curtail it without omitting some worthy of a place thereon. Sometimes students' concerts are tiresome; frequently they are crude on account of the immaturity of those who participate. It is a pleasure, therefore, to be able to record the fact that, in spite of its inordinate length, this program afforded pleasure throughout.

So successful is this school that it is necessary for it to remain open all summer in order to accommodate those who wish to avail themselves of the opportunity of studying at that time, and to give teachers the benefit of the special six weeks' summer courses for teachers and professionals, which are rapidly becoming known all over the country. The regular staff of teachers will be retained and there will be a special six weeks' course for teachers.

Hermann Klum, Munich Pianist.

The subjoined notices show that Hermann Klum, of Munich, is known and valued as a concert pianist, not only in his home city but throughout Germany. In addition to his concert playing Mr. Klum devotes considerable time at home to his teaching, being a thoroughly equipped representative of the Leschetizky method:

Klum played the Brahms E major intermezzo with great beauty and a really magic touch.—Berliner Lokalanzeiger.

Klum's program included the sonata "Pathétique," the "Moonlight" sonata, the sonatas in C major, op. 2, No. 3 and in B major, op. 24, the "Bagatelles," op. 33, and the "Andante favori." His masterly playing was greeted with very hearty applause. His style is distinguished by a clean technique, care, purity and fine clearness of interpretation.—Münchener Neueste Nachrichten, December 6, 1911.

The masterly interpretation of three Schumann novelettes was especially distinguished by splendid clarity.—Neue Hamburger Zeitung.

The announcement of a Beethoven program by Hermann Klum brought out an audience which filled the hall. He played no less than four of the sonatas with the well known authority of interpretation which always distinguishes his Beethoven playing. Augsburger Abendzeitung, December 12, 1912.

Hermann Klum's playing of Weber's A flat major sonata was both musically and technically so distinguished, so refined and so pure that he must be reckoned among the very best men in his chosen line.—Berliner Tageblatt.

Hermann Klum played with the Bohemian Quartet the piano part of Richard Strauss' youthful piano quartet, op. 13. His splendid playing did full justice to the work and he proved himself fully the equal of his renowned partners.—Der Sammler, January 16, 1912.

His playing of the sonata was extremely enjoyable throughout, flowing, clear and pure and beautiful in tone.—Hamburger Fremdenblatt.

St. Cecilia Club Concert Next Week.

The St. Cecilia Club of New York will give its second concert of the season at the Waldorf-Astoria, New York, Tuesday evening, March 26. Victor Harris, the musical director, has promised an attractive program, with the usual number of "surprises."

Nice in Nice.

It was on Saturday, March 2, at the Concerts Symphoniques, that the orchestra played the "Transcriptions Symphoniques" of S. B. Schlesinger. The success of this number was ratified by long continued applause.

Giuseppe FABBRINI DISTINGUISHED ITALIAN PIANIST
MINNEAPOLIS

MADAME GOETZE-KELLNER Soprano
Soloist, Volpe Symphony Orchestra, New York, March 26th

GINSBURG BARITONE
"He vanquished all hearts and ears by his fine art."—Staats-Zeitung, June 27.
"His voice is genuine gold of highest tone and sensuous beauty."—New Yorker Herald, June 27.
Concerts, Recitals, Opera, Vocal Instruction
Management: ADOLPHE STERNBERG, 606 West 115th Street New York

U. S. KERR
BASSO CANTANTE—Song Recitals and Oratorio a specialty
For Bookings Address: 530 West 143rd Street, New York City Phone 3313 Audubon

MARIE CASLOVA VIOLINIST
January 1913
DIRECTION: MARC LAGEN NEW YORK

HANNA WOLFF DUTCH PIANIST
FIRST AMERICAN TOUR
Address care of MUSICAL COURIER

WILLIAM H. PONTIUS, Director Department of Music; CHARLES M. HOLT, Director Department of Oratory and Dramatic Art. The Exceptional Facilities, Complete Organization and Comprehensive Courses, make the MINNEAPOLIS SCHOOL OF MUSIC, ORATORY AND DRAMATIC ART, Minneapolis, Minn. The Recognized Leading School of the Northwest. All branches. Faculty of 45. Only school in the Northwest occupying its own building with RECTOR HALL seating 500 and fully equipped stage for acting and opera. Fall term opens Sept. 4th, 1911. Illustrated Catalog sent free.

MADAME STEVENS-LOW SOPRANO
Exclusive Management: MRS. PAUL SUTORIUS
1 West 34th Street, New York

GRAND OPERA IN NEW YORK

METROPOLITAN OPERA HOUSE.

"Thais," March 12.

Athanael Maurice Renaud
Niclas Charles Dalmores
Palemon Gustave Huberdeau
A Servant Constantin Nicolay
Thais Mary Garden
Crobyle Mabel Kiegelman
Myrtale Marie Cavan
Albine Louise Berat

It was Thais that made Mary Garden's fame in this country, and that in spite of the fact that the music critics wielded their pens cautiously in writing up the American premiere of Massenet's opera at the Manhattan Opera House five years ago. This is one of the modern French operas for which dire failure was predicted in the United States; but, as we all know, the reverse happened, and today its popularity surprises even those who regarded it favorably from the first. "Thais" was substituted for "Samson and Delilah" for the fifth night of the New York season, by the Philadelphia-Chicago Grand Opera Company Tuesday of last week. The house was crowded to the doors with a gala assemblage, which was all the more remarkable when it is taken into account that it was the third week in Lent, and that it rained in torrents out of doors. There were as many standees as on a Caruso night. The eager throng was assembled to hear (or rather to witness) again a striking histrionic portrayal of a type of woman that from the Dark Ages to these days of troublesome suffragettes, has appealed to authors and composers—the scarlet woman who is redeemed and dies a saint.

Massenet does not call "Thais" an opera, but a "lyrical romance." The name, however, signifies nothing to the general public that supports opera, for to this public everything that is sung and acted is an opera, no matter if the score is melodically treated or written in the form of music drama. Lyrical works filled with melodic gems that may be lifted out and sung in concerts are the kind that are destined to survive the epoch of their composers. The only numbers from "Thais" which have been attempted in concert are "The Mirror" song which the Alexandrian sings shortly before her soul is awakened, and the "Meditation," a lovely melody made universally familiar by violinists. The Massenet score is euphonious and pleases all but the most learned musicians. In opera, however, the opinions of learned musicians neither prevent nor accelerate the sale of tickets at the box office. An opera of doubtful value needs the proper interpreters, and when these are found its success is assured, at least so long as those associated with its creation are allowed to be heard in their original parts.

In the cast last Tuesday night, three of the principal roles were enacted by the same artists heard at the Manhattan Opera House under Oscar Hammerstein's direction. Mary Garden, a trifle plumper, perhaps, appeared again and proved to be as dramatically effective as ever. Renaud as Athanael atoned for his vicious tone emission by the skill of his acting, although here and there the French baritone seemed rather theatrical in his treatment of the Monk, as in the oasis scene, for instance.

Charles Dalmores, as the aristocratic Niclas, sang in a manner that was convincing, and, as always, made his part one of compelling dramatic interest. Gustave Huberdeau's noble voice and dignified bearing imparted the proper reverence to the character of Palemon. Mabel Kiegelman's tonal purity blended finely in the opening duets with the voice of the handsome Marie Cavan, the Myrtale. Mr. Dippel is to be commended for assigning two such comely and charming voiced women to these so-called minor roles. Louise Berat, as Albine, was another artist whose musical, low pitched voice was appreciated.

Cleofonte Campanini's conducting was notable for all the good points that stamp a production as brilliant; the chorus and ballet, too, as well as the stage director earned a share in the successes of the night.

"Madame Butterfly," March 13 (Matinee).

A special performance of Puccini's sugary and very un-Japanese musical romance brought out no point of interest that requires detailed discussion at this time. The score remains a thing of shreds and patches, with palpable and deliberate designs on the tear ducts of the auditors, and with the assistance of the poignant dramatic situations of the play, the lachrymose purpose is accomplished more or less successfully in the case of susceptible opera goers. Nobody has forgotten that "Madame Butterfly" made a dismal failure at its premiere in Italy and was withdrawn from public performance by the composer until he had rewritten a great deal of the work. That accounts for

its present atmosphere of arbitrariness and artificiality. Musical experts are able to identify all the spots which sound hollow musically and appear to be lacking in emotional sincerity.

Geraldine Farrar is a capable impersonator of the melodramatic Cio Cio San role, and did it with her customary effect in song and action. Hermann Jadlowker's voice sounded mellow in the love music of the first act. Antonio Scotti's well creased trousers, as the sympathetic Consul, aroused much admiration, but his vocalization caused pain to at least one judicious listener. Rita Fonia gave an intelligent and absorbing reading of the Suzuki part.

Arturo Toscanini's conducting was surcharged with feeling and accuracy.

"The Bartered Bride," March 13 (Evening).

With the familiar cast that has become customary in the metropolitan performances of Smetana's gay little



MARGARETE MATZENAUER.

opera, that masterpiece of mirthful music, pleasing comedy and catchy rhythms, was repeated before a large and delighted audience last Wednesday evening.

Some material of great interest regarding Smetana and his opera was published by Philip Hale in his program book for a recent Boston Symphony Orchestra concert, and a few salient excerpts are reprinted herewith. Mr. Hale alludes to the work as "The Sold Bride":

"When they celebrated the one hundredth performance of 'The Sold Bride' at Prague, May 5, 1882, Smetana said: 'I did not compose it from any ambitious desire, but rather as a scornful defiance, for they accused me after my first opera of being a Wagnerite, one that could do nothing in a light and popular style.' The opera was composed, according to him, between January 5 and May 30, 1866; but Ottokar Hostinsky recalls the fact that in 1865 Smetana had performed fragments from a comic operetta, and Teige goes further and says the work was begun as far back as May, 1863. However this may be, Smetana composed at first only lyric parts, which were connected, twenty of them, by spoken dialogue. The opera was in two acts and without change of scene when it was produced.

"When there was talk of a performance at the Opéra-Comique, Paris, Smetana added a male chorus in praise of beer, an air for Marenska, and a dance (Skoena). The first act of the original version was divided into two scenes, and soon afterward the first scene was closed with a polka, and the second scene introduced with a furiant, so now the opera is in three acts. Smetana changed the spoken dialogue into recitative for the production of the opera at St. Petersburg in January, 1871, and this recitative is used today even in Czech theaters.

"The Sold Bride" was performed for the first time before a German-Austrian public at the International Music and Theater Exhibition at Vienna in 1892 (June 1). As Hlaváček says: 'Those who understood the situation were not surprised when Director Schubert appeared in Vienna in 1892 with his Bohemian Theater and gave two works of Smetana, that the surprise of the audience was so great, and on all sides was heard, "How is it possible that

such genius was not recognized long ago." There is something in "Die verkaufte Braut" which satisfies every one. The Wagnerian can find nothing to object to, the lover of melody is more than happy, and friends and partisans of healthy artistic realism applaud vociferously. Not that Smetana is to be looked up to as the long-sought, universal musical genius, who has accomplished the union and perfect reconciliation of all the different theories of music. Smetana, in his high understanding of art, clearly and rightly estimated all these theories and appropriated them to his own use. This had no influence, however, on his inventive power; the effect was seen only in the expression of his thought; for he remained his own master in spite of all influences. This, all admit, even the speculator in coincidences and the hunter after imitations. The charm of Smetana to the outside world lies in the fact that, while the national character remains the foundation of his thought, he knew how to clothe the national Bohemian music in modern and high forms, and at the same time remain truly original, always himself, always Smetana. And so "Die verkaufte Braut" has become a national comic opera, which, in the outlining of a dramatic depiction of village life in Bohemia, is true in the action and music, without turning the realistic side of it into the realism of a "Mala Vita" or "Santa Lucia." In this truly artistic moderation, Smetana shows that it is not necessary to depict common people as rude and unrefined, and, although most of Smetana's operas are laid in villages, as is also "Pagliacci," he did not turn to the tragical, as Mascagni and Leoncavallo have done."

Continues Mr. Hale: "The success of 'The Sold Bride' led to Smetana's appointment as conductor of the opera. (His deafness obliged him in 1874 to give up all conducting.) This appointment gave him great honor, small wages (twelve hundred florins), many enviers and enemies. . . . The first performance of 'Der verkaufte Braut' in America was at the Metropolitan Opera House, New York, February 19, 1909: Marie, Emmy Destinn; Kathinka, Marie Mattfeld; Hans, Carl Jörn; Kruschina, Robert Blass; Kozal, Adamo Didur; Mischa, Adolf Muehlmann; Wenzel, Albert Reiss; Agnes, Henriette Wakefield; Springer, Julius Bayer; Esmeralda, Isabelle L'Huillier; Muff, Ludwig Burgstaller. Gustav Mahler conducted."

The only changes since that time in the casting of the chief roles have been the substitution of Herbert Witherpoon for Blass, Basil Ruysdael for Muehlmann, and Anna Case for L'Huillier—all of them being changes for the better.

If "The Bartered Bride" offered an audience nothing more than its sparkling, dancing, brilliant overture, the work would well make a visit to the opera house worth while.

"Mona," March 14.

A review of "Mona," the prize opera by Hooker and Parker, will be found in the editorial columns of THE MUSICAL COURIER.

"Otello," March 15.

If would be composers of grand opera were to spend about a quarter of a century in a diligent study of scores such as that of "Otello" it would serve them well. Not only would it dampen their ardor for the creation of musical monstrosities, but also guard against the production of certain failures. "Otello" is a fertile field of tone. It is one of the world's masterpieces, by some considered Verdi's chef d'œuvre, for it marks the culmination of his powers.

Verdi is the link between Rossini and Wagner. His genius was so plastic as to enable him to bridge successfully the transition between these two extremes. His works illustrate the departing glory of the old style Italian opera and the dawn of the new era. Verdi's genius was, furthermore, of the resourceful kind, and thus he was able to meet conditions as they presented themselves. His three periods of style mark three distinct transitions in opera form, and that he kept pace with them was a superlative achievement.

Verdi's third manner, though unjustly called an imitation of Wagner, was an organic growth due to a profound study of a bigger and richer style, and thus his final output, "Aida," "Otello" and "Falstaff," far surpassed in orchestral richness, dramatic intensity and vocal effectiveness his previous efforts. In "Otello" the loftiest powers of Verdi are consummated. Upon it the dramatic forces of a long and serious life devoted to his art were let loose, and therefore it has become a fixture in the repertory of leading opera houses. Verdi employs every modern device. His orchestration is Wagnerian in scope, though not in texture. He even does things Wagner never thought of, for instance, the accompaniment of double basses (pizzicato) and harp, and the string quartet accompaniment to Desdemona's invocation. Verdi's mastery of the woodwinds is remarkable. He uses no less than four bassoons in addition to the usual complement of woodwinds. The themes are marvelously conceived and wrought. There is a remarkable similarity between one of them and one in "Madama Butterfly," but of course no one would cast aspersions upon Puccini. The music

fits the dramatic situation at every point. The climaxes are monumental. The chorus at the end of the first act is an example of what can be done when one has something to say and knows how to say it.

The opera was brilliantly interpreted by Frances Alda, Leo Slezak and Pasquale Amato in the chief parts, and the orchestral utterance, under the magical guidance of Toscanini, was illuminative and eloquent. The usual big demonstration followed each curtain fall.

"La Gioconda," March 16 (Matinee).

"La Gioconda" was repeated at the Saturday matinee, with the same singers except one, in their familiar roles. The new member of the cast was Maria Ducheng (formerly with the Manhattan Opera Company), as the blind mother. Madame Destinn was heard in the title role; Madame Homer as Laura; Caruso as Enzo; Amato as the spy, Barnaba; De Segurrola as Alvisse. Toscanini conducted. The auditorium was crowded to the outer doors, and the principal singers received their customary ovations.

"Königskinder," March 16 (Evening).

If all attempts to add new operas to the repertory of the Metropolitan Opera Company had proved one half as successful as Humperdinck's "Königskinder," there would be fewer laments over the dearth of material for writing grand opera libretti. Here is a fairy tale employed in the most poetic manner, and so consistent in its denouement as to impress listeners with the same feeling of reverence that they hold for a classic. The eagerness which the mass of regular opera goers have evinced for every repetition of this work indicates that it is a fixture. "The Kingly Children" has had numerous performances this season, close to a dozen, counting the extra presentations and the one night in Brooklyn, yet the size and temper of the house assembled to hear it again at the Metropolitan last Saturday evening (the fourth in the series of popular priced Saturday evenings) shows that the enthusiasm remains unbroken. There were at least 500 standees. During the intermissions the lobbies were more crowded than on a subscription night. Again, as at the recent popular priced "Lohengrin," German physiognomies and German speech predominated.

With the exception of Rita Fornia, as the innkeeper's daughter, and Elsa Foerster as the Child, the familiar cast appeared. Jadowker was the King's Son; Miss Farrar was the Goose Girl; Goritz, the Fiddler; Didur, the Woodcutter; Reiss, the Broom-maker; Florence Wickham, the Witch; Marie Mattfeld, the Stable Maid; Pini-Corsi, the Innkeeper. Other worthy singers in the minor parts united in a thoroughly satisfactory performance. Hertz conducted somewhat less strenuously than heretofore. The geese, too, seemed in a more subdued mood.

The role of the Innkeeper's Daughter is rather insignificant for Madame Fornia; but in the spirit of the true artist, she did much with the part, singing the little that was asked of her with beautifully modulated tone. The voice of the diminutive Miss Foerster sounded weaker than her predecessors, the Misses Engle and Gascoigne, but the youthful newcomer sang sweetly and in tune.

The work of the stage director, chorus and orchestra was above reproach.

"Armide," March 18.

Margaret Matzenauer's resumption of the part of La Haine was the distinctive feature of the performance, which received another excellent rendition under the masterly guidance of Toscanini and the Metropolitan's best cast, which included Fremstad, Gluck, Sparkes, Rappold, Caruso, Amato, Gilly, Reiss, De Segurrola. There was a large and appreciative audience present.

Scandinavian Music Played.

At the Scandinavian-American Society concert in the Park Avenue Hotel, New York, March 12, a very interesting program was given. Music from the time of H. C. Andersen was rendered by Inga Hoegsbro, the well known Scandinavian-American pianist, who played selections by Gade, Hartmann and, together with her assistant teacher, Miss Caspère, of Stockholm, played a very interesting overture from "Elverhøj," by Kuhlman, introducing the Danish national hymn. Ellen Arendrup sang Danish songs from the same period, and both artists were heartily applauded and highly appreciated for their excellent interpretation of this interesting and unique music.

Miss Hoegsbro also had great success at a concert given in the Norwegian Church on March 17, where she played before a crowded house selections by Sinding, Grieg and Agathe Bacher Giendahl, which were highly enjoyed and appreciated by the Norwegians.

A second informal student recital was held on March 14 at the New York Conservatory of Northern Music, 13 East Thirty-eighth street, by children from seven year old pupils of Miss Hoegsbro's assistant, Mae Gallagher; all played their little pieces charmingly and gave pleasure to all. Miss Hoegsbro's advanced pupils showed excellent training, much aided by Miss Jonassen's methods of breathing and dramatic interpretation.

GRAND OPERA IN BOSTON

BOSTON OPERA HOUSE.

"Haensel und Gretel" and "L'Enfant Prodigue" March 11.

A house full of grownups responded awesomely to the fearsome thrills aroused by the Witch (Madame Claessens), and enjoyed to the utmost the merry pranks and delightful singing of the Misses Swartz and Fisher as Hänsel and Gretel, respectively. The remainder of the cast included the well known impersonations of Goritz, as Peter, and the Misses de Courcy and d'Olige as the Dew Man and the Sand Man. Mr. Goodrich conducted, and the notably fine ensemble which has made this one of the best works in the Boston Opera Company's repertory, was maintained also on this occasion. There followed a performance of "L'Enfant Prodigue," with Madame Gay and Messrs. de Potter and Riddez in the three roles. Again Madame Gay demonstrated her wonderful capability in the semioratorio style of singing, and made a deep impression with her moving impersonation of the sorrowing mother. Caplet conducted, and Madame Cerutti added her dance to the performance.

"Carmen," March 13 (Matinee).

Madame Calve made her final appearance as Carmen this season, and again drew a large and thoroughly



Photo by J. Williams, Boston.
MARIA GAY AS AZUCENA IN "IL TROVATORE."

demonstrative audience. Clement was in the vein throughout, and thus helped create a rare artistic ensemble. The remainder of the cast included Messrs. Riddez, Barrean, Leo, Giaccone, Letol and Julien, and the Misses Fischer, Martini and De Courcy in their familiar parts.

"Il Trovatore," March 13 (Evening).

Manrico Mr. Zenatello
Conte di Luna Mr. Blanchart
Ferrando Mr. Silli
Ruiz Mr. Giaccone
Leonora Miss Amsden
Azucena Madame Gay
Inez Miss Morella

A first performance of "Il Trovatore" this season was marked by unusual excellence. Mainly responsible for this, outside of the lavish mountings supplied by the management, was the picturesquely beautiful Azucena given by Madame Gay, and the fine performance of Manrico by Zenatello. Convention often makes a hideous hag of the old gipsy, and for no just reason; but Madame Gay is not merely a great singer, she is also a great thinker, and her impersonations bear the mark of this deep dramatic insight and intelligent study. She was thrillingly effective vocally and dramatically, and called forth tremendous enthusiasm for her share in the performance. The "Di quella pira" air was sung by Zenatello with such splendid effect that he was recalled many times in consequence.

Miss Amsden, taking the part of Leonora for the first time, gave a very creditable impersonation of the role, one which showed ultimate fitness of a high order, both vocally and dramatically.

Blanchart, as the Count, gave a performance in accordance with tradition, and entirely in the "grand manner." Despite certain vocal shortcomings which the intelligence

of his portrayal obviated in a great measure, his work gave genuine pleasure to many. The singing of the chorus was admirable, and the reading of the score under Moranzoni's direction held all the melodious charm and dramatic fervor this brilliant leader knows so well how to impart to his orchestra.

"Germania," March 15.

A repetition of "Germania," with but one change in the cast from the premiere, and that the substitution of Giovanni Polese as Worms instead of Amato, brought nothing of greater musical value to a rehearing of the score. The spell cast by the historic period of the drama, the characters that were being revived for operatic purposes, and the sumptuous scenic settings, became even more intensified at this performance, while the music remained inexpressive, as before. A first appearance of Polese in the role proved him eminently able to make the most of the scant vocal opportunity given the character. Dramatically, though, he did so well that it seemed a pity not to have given this capable artist the opportunity to sing the role at the premiere.

Zenatello sang with magnificent vocal resource and fine sense of artistic discrimination, the pity being that he had nothing better worth his mettle with which to display his great gifts.

Madame Melis has not advanced her rather thankless task as Riecka to any higher plane of excellence. Miss Fisher was again the naive little German maiden, who sang and acted with distinct charm.

Conti conducted, and the remainder of the cast again helped to create a notable ensemble.

"Thais," March 16 (Matinee).

The same cast, with but one exception, that gave the memorable performance of "Thais" March 8, again came to the same work, and carried all before it in masterfulness of interpretation. With Mary Garden, Maurice Renaud and Edmond Clement (the missing Nicias of the former performance), each role had its own signally compelling interpretation, and the result thus became a perfect whole.

"Thais," March 16 (Evening).

A rather daring venture this, giving the same opera twice in one day, with the casts identical as to the lesser numbers, but varying in the later performance by replacing the three leading roles with Madame Melis in the name part, M. Riddez as Athanael, and M. de Potter as Nicias.

Madame Melis first won her reputation in Italy by a successful performance of this role, and here also she gained sincere approval on this occasion. She has the requisite beauty and abandon for the role, which she sang with artistic discrimination, seldom forcing the tone, as has been the case with everything else she has essayed thus far during the season. M. Riddez made the monk a real man with a mission, and M. de Potter did well the role of Nicias. Caplet conducted both performances with care and intelligence.

ROBERT PIERROT.

A LOGICAL "MONA" PLEA.

NEW YORK, March 18, 1912.

To The Musical Courier:

Now that the deplorable result of the opera contest is known, an open word should find place in THE MUSICAL COURIER. I have no doubt that a few of the best composers participated in this contest. As only twenty-five operas were submitted (which does not prove they were all examined) I wish to protest, as a non-participant, against the injustice of making a prize opera the standard for judging all native opera composers. In the trail of this musical Waterloo there follows the injury to those non-contesting composers, who—like myself—are opposed to prize contests. The latter could do no harm if an American opera success had established a standard. Now, how could a dramatic composer submit his work to a jury which, from an operatic standpoint (Mr. Hertz excepted), could not be considered competent? This need not question the musicianship of a jury, which contained neither an author nor a stage manager.

The symphonist considers opera composing to be an easy matter—perhaps even an inferior occupation. Dramatic composers and symphonists are antipodes, and the latter would never commend the violent interruptions of musical phrase that an opera demands. The worst opera composer may not submit to the symphonist's judgment. If the Metropolitan management is really in such need of native operas, it need only declare where a score can be sent with safety. But it would have to employ a capable man to examine the scores. He should be a resident of New York, who is without migrating tendencies and not over-burdened with executive duties. So let this be the last opera contest.

MAURICE ARNOLD.

[It is.—Ed. Musical Courier.]

Grand Opera in Philadelphia

METROPOLITAN OPERA HOUSE.

"Jewels of the Madonna," March 11-13.

Twice in succession this favorite opera was given in the Metropolitan Opera House this week, each time to an overflowing house, and with the same cast as on its previous performances, consisting of Carolina White, Berat, Bassi, Sammarco, Daddi, etc. On both occasions the productions were excellent. Miss White, as Mariella, did particularly good work, and was in fine voice. On Wednesday evening her acting in the last scene was splendid. Bassi makes an impressive Genario histrionically, and his voice is well adapted to the part. Sammarco, as Rafael, is always so absolutely the character itself that nothing remains to be desired in his impersonation. Berat, too, is uniformly satisfactory in the part of Carmela. Campanini, musical director, gave of his best, which is unqualifiedly effective.

"Lohengrin," March 15.

Henrich der Vogler.....Gustav Huberdeau
Lohengrin.....Hermann Jadowker
Elsa Von Brabant.....Jane Osborn-Hannah
Friedrich von Telramund.....Otto Goritz
Ortrud.....Eleonora de Cisneros
Der Heerrufer.....Armand Crabbé
Vier Brabantische Edle.....Schorr, Kostinsky, Yassin, Preisch
Vier Edelknaben.....Egener, Berry, Cavan, Ingram

As was expected, with a drawing cast, there was a large audience to hear the first and only performance of "Lohengrin" this season in Philadelphia. In every way the company's high type of excellence was maintained in the production, and certainly the choral and orchestral forces were especially well balanced. As Elsa, Jane Osborn-Hannah was extremely artistic, and scored a big success. De Cisneros gives a superior interpretation of the role of Ortrud, and her acting and singing combine to make her rendering of the character one of the strongest on the operatic stage. Hermann Jadowker makes a most distinguished Lohengrin, and sings the part exceptionally well. Gustav Huberdeau, imposing as ever, did the music allotted to the King in grand style. Otto

Sunday Night Concert at Metropolitan.

St. Patrick was not forgotten even at the Metropolitan Opera House Sunday night. The auditorium was crowded, as usual, and the wildest kind of enthusiasm followed William Hinshaw's singing of "The Wearin' o' the Green," the American baritone playing his own accompaniment. The demonstration came at the right time, in the second half of the program, when audiences usually show some listlessness.

It was a remarkable concert in more ways than one. Alma Gluck, another American singer, received a tremendous ovation, and no less than three encores were demanded of her, and for these she sang ballads dear to all who know and love the English language. Besides Madame Gluck and Mr. Hinshaw, the other singers included Bella Alten, Leo Slezak (who also sang two English songs), and Leon Rothier. Josef Pasternack, the musical director, arranged the music so that the contrasts did not offend the most critical ear.

The concert was opened with a dignified rendition of the Abert transcription of the Bach prelude, choral and fugue. Then Mr. Hinshaw sang the amusing "Largo al Factotum," from "The Barber of Seville," bringing out the quaint humor and sparkle of this merry excerpt with all the grace and charm of a Latin born singer. Madame Alten followed with the "Bird Song," from "Pagliacci," which she did as well as she later delivered the Muzetta waltz song from "La Boheme." Rothier sang the drum major song from "Le Cadi" (Thomas), and did justice to it. The French basso was still more applauded after singing "The Palms," by Faure.

Madame Gluck's lovely voice and method aroused the house by her singing of the "Caro Nome," from "Rigoletto," and from that time on the music lovers wanted everything repeated or encores to the regular numbers. In response to insistent demand, Madame Gluck sang for her first encore "My Laddie," by Thayer, which is one of the songs she delights to give. The first half of the concert was closed with Tschakowsky's "1812" overture.

The string orchestra began the second half of the concert with Tschakowsky's popular "Andante Cantabile," and after that the orchestra played a composition entitled "The Hen," by Bolzoni, a piece that has character and is seemingly correctly named. Slezak, to piano accompaniment played by Fernando Tanara, sang Schubert's "Ständchen" "Vergissmeinnicht," by Hofmann; "Come to the Garden, Love," by Salter, and "Ecstasy," by Rummel. The Bohemian tenor was in fine voice and received

Goritz and Armand Crabbé added their share to the finished production.

"A Lovers' Quarrel," March 16 (Matinee).

"Hänsel and Gretel" and an "International Ballet Divertissement" also were on the program. A full house rewarded the repetition of "A Lovers' Quarrel." The cast, of only four characters, was the same as before, Zeppilli, Berat, Sammarco and Bassi. Parelli, the composer, conducted. The second hearing made us better acquainted with the charming musical qualities of the score, and the singers, who were all in good voice, most delightfully completed the stage pictures by their appreciation of the scheme and spirited action.

In "Hänsel and Gretel" Mabel Riegelman has made a reputation for herself. She has a true voice, sings well, and acts with keen appreciation of a child's point of view. Marie Cavan is well adapted to the part of Hänsel, in voice, appearance and histrionics. Marta Wittkowska, as the Witch, has splendid enunciation in German and in English. She is an artist with versatile talents and capacities. Frances Ingram, as the Mother, and Armand Crabbé, as the Father, made the most of their small parts. Jenny Dufau, as the Sandman, completed the artistic detail of the picture. Alfred Szendrei, musical director, lent sympathetic support. Last, but not least, the ballet, as danced by beautiful and graceful Rosina Galli, assisted by the corps de ballet, was a veritable vision of delight.

"Tales of Hoffmann," March 16 (Evening).

The last performance of this popular opera drew a large house, and each number of the cast entered into the spirit of the tales with much enthusiasm. Edmund Warnery made the part of Hoffmann as romantic as the story demands, and sang unusually well. Carolina White was truly beautiful to look upon, and Jenny Dufau did the best work she has done this season as the Mechanical Doll. She was also an appealing Antonia. Dufranne took the part of Coppélius, Crabbé the part of Dapernuno, Huberdeau that of Dr. Miracle. Mattkowska was the Nicklaus. All acquitted themselves satisfactorily. Marcel Charlier was the capable conductor. J. L.

a hearty welcome. His English enunciation is admirable. For his encore, Mr. Slezak sang "Der Lenz," by Hildach. Then Madame Alten gave the waltz song from the Puccini opera, and this had to be repeated.

Mr. Hinshaw reappeared, singing in beautiful German "Still wie die Nacht," by Bohm; "Ach, weh mir, unglückhafter Mann," by Strauss, and "Danny Deever." Recalled several times, Hinshaw followed with another song, and then he gave the Irish ballad in inimitable style, and this "brought down the house."

Madame Gluck sang a group of selected songs, not printed on the program, closing with "Comin' Thru the Rye"; but more encores were called for, and the soprano yielded, singing "Home, Sweet Home," and lastly Cadman's Indian song, "From the Land of the Sky Blue Water."

The concert was closed with the ballet music from "La Gioconda." The orchestra, under the magnetic leadership of Mr. Pasternack, supplied splendid accompaniments for the singers in their operatic selections. It was, on the whole, one of the most successful concerts of the season.

Kellner and Dalton-Baker, Soloists.

Elsa Kellner, soprano, and W. Dalton-Baker, baritone, appeared with the Schubert Choir of Toronto at Detroit, on March 14, before an audience of 2,000. The press spoke as follows:

The soloists of the opening were W. Dalton-Baker, the English baritone, whose fine voice and manly style won general favor, and Elsa Kellner, soprano, who sang with taste, expression and intelligence.—Toronto Mail and Empire, March 15, 1912.

Elsa Kellner, a young and gifted soprano, who recently acquitted herself with much credit at a concert here, and W. Dalton-Baker, one of the most famous of English singers, who possesses a baritone voice of rare quality.—Toronto Globe, March 15, 1912.

W. Dalton-Baker has a baritone voice of delightful quality; but better than this, Dalton-Baker is a real artist. It is a long time since we have had with us such a true singer of songs; nothing forced, nothing operatic; each song a mood perfectly interpreted, a picture artistically expressed.

Miss Kellner had her best success in "Recompense," by Hammond, and "Verborgenheit," by Wolf. Miss Kellner's voice is sweet and dramatic in quality, but her temperament lacks the necessary warmth to make the music she selected carry.—London (Ont.) Free Press, March 16, 1912.

Willi Birrenkoven, formerly a tenor at the Hamburg Opera, has been made managing director of the Dortmund Opera.

GRAND OPERA IN BROOKLYN.

"Aida," March 12.

In the desert of modern operatic ventures Verdi's magnificent "Aida" is an oasis of pure and satisfying melody. Solo, ensemble and choral effects abound in astonishing completeness, while the orchestration also represents a masterful and inspiring feature. "Aida" might be likened unto a huge painting surcharged with all the lights and shades at the artist's command. The Oriental splendor constitutes varied high lights and tints that are to be found in no other grand opera production.

It is a far cry from Verdi to Puccini, and that the works of the "grand old man" among Italy's composers will long survive the creation of his younger rival seems to be certain beyond the shadow of a doubt. Verdi's melodies, whether they express joy or sorrow, burst into voice spontaneously, and that is why the public's support is assured to Verdi for all time. His music touches the heartstrings of humanity, and therein he fulfills the highest mission of a composer, according to the sensible popular belief.

The foyer of the opera house in the Brooklyn Academy of Music was filled with standees long before the curtain was parted on the first act of "Aida," which had the following cast:

Il Re.....Giulio Rossi
Amneris.....Margarete Matzenauer
Aida.....Johanna Gadske
Radames.....Enrico Caruso
Ramfis.....Andrea de Seguro
Amonasro.....Dinh Gilly
Un Massaggiere.....Angelo Bada
Una Sacerdotessa.....Lenora Sparkes
Conductor, Giuseppe Sturani.

The audience, cast and opera were brilliant, and despite the deluge of rain without it seemed as though all of musical Brooklyn was crowded into the handsome auditorium, and it was not at all to be wondered at that the genial Aime Gerber, who represents the Metropolitan Opera Company in Brooklyn, was one of the busiest men in Greater New York on this bustling occasion when Caruso, Gadske, Matzenauer, Gilly, De Seguro and the other members of the ensemble joined in making a memorable night in the annals of Brooklyn opera.

Caruso was in good voice and spirits; in fact, too much levity was exercised on the part of the tenor when the principals were called before the curtain several times at the conclusion of each act. The audience laughed, of course, but nevertheless comedy should be entirely divorced from an occasion like an "Aida" performance. Madame Gadske was superb as the Ethiopian slave, and never has the present reviewer heard her to better advantage. In the Nile scene her vocalizing was that of an artist, and an ovation necessarily greeted the delivery.

Madame Matzenauer gave a performance of the intriguing Amneris such as Brooklynites had not witnessed since the operatic days of Schumann-Heink. The contralto was convincing and impressive in voice, action and appearance and earned warm plaudits throughout the evening.

Andrea de Seguro was a stately priest and his fine bass voice proved a delight. Dinh Gilly's Amonasro revealed the true artist, with a smooth, rich baritone organ and intelligent histrionic qualities.

Lenora Sparkes' lovely voice was heard in the Temple chants of the Priestess. Giulio Rossi was seen in his familiar role of the Egyptian King.

Sturani conducted very well and was tendered several individual tokens of recognition from the audience. The chorus and orchestra were in fine fettle and the scenic effects and stage business realized the usual Metropolitan Opera standards.

Galston in Paris.

Gottfried Galston is spending the whole of March in Paris, where he is appearing in concerts. His own recitals at the Salle Erard were given March 11 and 18. He declined several London offers for the middle of April, as he wishes to prepare himself for the Meister Schule which he will hold in Munich from June to August, and which promises to become a very important event in musical life.

At his second Paris recital he played for the first time the new "Fantasia Contrappuntistica" by Busoni, as well as the same composer's "Trois Elégies."

Opera Prize of \$2,500.

At the last general meeting of the German "Bühnenverein," in Germany, a prize of 10,000 marks (\$2,500) was set aside by the association for the best translation into German of Mozart's "Don Giovanni." The jury will be composed of Messrs. Fuchs, Munich; Gura, Berlin; Karl Krebs, Berlin; Muck, Berlin; Otto Neitzel, Cologne; Max Schillings, Stuttgart; Leopold Schmidt, Berlin; Schuch, Dresden, and Wymetal, Vienna. The conditions and other information regarding this contest can be obtained from the committee of the Bühnenverein, Berlin.

Carl's Two Decades at the "Old First" Church.

Monday night of this week young and old members of the "Old First" Presbyterian Church, corner of Fifth avenue and Twelfth street, New York, united with the trustees and music committee in paying a beautiful tribute to William C. Carl, who for twenty years has been the organist and choirmaster at this historic church. On the eve of press day there is not time to publish a complete record of the celebration in honor of Carl's work with this people. The principal event of the night was the organ concert in the church, with Mary Hissem de Moss and Francis Rogers as the assisting soloists, followed by a reception in the chapel, at which the organist was presented with a bronze bust of Beethoven mounted on a green marble pedestal three feet and a half high. In front of the handsome bust there was a huge vase filled with twenty American Beauty roses. At the reception Carl was assisted in receiving the congratulations by his sister, Miss Carl.

The presentation speech was made by Col. C. H. Olmstead, clerk of the session and chairman of the music committee. Other addresses followed by the Rev. James A. McCague (assistant pastor of the church) and Dr. Mackenzie. About three hundred persons applauded the merited tributes to the honored guest and "lion" of the evening, and his clever remarks made in response to the addresses.

The program for the concert in the church, which was given before an overflowing congregation of nearly 1,000, is appended:

Jubilate Deo	Dr. Alfred J. Silver
(Dedicated to Dr. Carl.)	
Prelude per Organo (MS.)	Theodore Dubois
(Dedicated to Dr. Carl.)	
Spring Song	Felix Borowski
Toccata from the Fifth Organ Symphony	Widor
Air, O Had I Jubal's Lyre	Handel
Mary Hissem de Moss.	
Premiere Organ Symphony	Guilmant
Andante, known as the clock movement	Haydn
Fugue in D major	Bach
Songs—	
Love Me or Not	Secchi
Lungi dal caro Bene	Sarti
Invictus (W. E. Henley) (written for Mr. Rogers)	Huhn
Francis Rogers.	
Largo from Xerxes	Handel
Variations de Concert	Joseph Bonnet
(With pedal cadenza.)	
Songs—	
Longing	Saar
Spring Tide	Becker
Mary Hissem de Moss.	
Finale in D major	Jacques Lemmens

Next Wednesday, THE MUSICAL COURIER will publish more details of Carl's anniversary and his services in the cause of music in America.

Estelle Wentworth Engaged by Dessau Opera.

Estelle Wentworth, the youthful American soprano, who was for several years prima donna with the Bostonian, Savage and Aborn English grand opera companies, has just been engaged as leading prima donna soprano by the opera of Dessau, Germany. Miss Wentworth made a splendid impression at the Dessau Opera at her trial engagements (the "Gastspiele"), when she appeared as Madame Butterfly and Elizabeth. The prin-



ESTELLE WENTWORTH AS SANTUZZA.

cipal German opera houses all make it a rule not to engage definitely a new singer until he or she has actually sung on the boards and scored a success with press and public. In Miss Wentworth's case the matter was quickly decided after her first appearance. She not only possesses a beautiful voice, an admirable method and pronounced histrionic ability, but she has shown an extraordinary aptitude for quickly acquiring repertory. She now has at her command the leading soprano roles in "Faust," "Othello," "Tannhäuser," "Walküre," "Götterdämmerung," "Meistersinger," "Lohengrin," "Aida," "Traviatore," "Tosca," "Bohème," "Madame Butterfly," "Frei-

schütz," "Cavalleria Rusticana," "Tiefland" and the "Magic Flute."

Miss Wentworth has been studying with Frank King Clark ever since her arrival in Berlin. She was one of the large party that accompanied him to Bayreuth last summer. The following press notices from the Dessau papers testify to her success on the occasion of her two appearances in that city:

The guest was Estelle Wentworth from Berlin, who sang the title role. Miss Wentworth comes from the American stage and sang with the idea of an engagement. Her handling of the German text was quite remarkable. Her Madame Butterfly was an exceptionally good performance. She showed really remarkable qualities as singer and actress. She has a fine, well schooled soprano voice and shows extraordinary dramatic ability.—Anhaltisches Tageblatt, Dessau, January 25, 1912.

In the role of Cio Cio San, Estelle Wentworth, a young American singer, made her first appearance in opera in Germany. The artist made an instantaneous success and although we have been accustomed to hearing some eminent singers in the part, she made a most profound impression on her audience. We suppose Miss Wentworth has not sung German before and that is all the more remarkable, inasmuch as her diction was splendid and showed no sign of foreign accent. Her full, fine soprano voice has a wide range and her unusual vocal schooling made it possible for her to sing with remarkable finesse. Her conception of the role showed keen insight and intelligence. She was most enthusiastically applauded by a delighted audience.—Anhaltisches Staats-Anzeiger, Dessau, January 25, 1912.

In yesterday's performance of "Tannhäuser," Elizabeth was sung by Estelle Wentworth, who made her first appearance a few days ago as Cio Cio San in "Madame Butterfly." Miss Wentworth made a most favorable impression with her entrance aria, "Dich theure Halle." She embodied physically and facially the idea of the opera—of the victory of intellectual light over the dark night of Rome. Her vocal equipment is remarkable and she deserves highest commendation for her artistic and vocal surety. There was almost nothing to criticize in her performance.—Anhaltisches Tageblatt, Dessau, February 18, 1912.

In yesterday's performance Estelle Wentworth made her second Gastspiel. She showed to wonderful advantage in the role of Elizabeth with her sympathetic, well schooled voice and remarkable acting ability that was so enthusiastically applauded in her first appearance here in "Madame Butterfly." The aria, "Dich theure Halle," in the second act, and the prayer in the third act, were splendidly sung.—Anhaltisches Staats-Anzeiger, Dessau, February 18, 1912.

Stojowski's Recitals.

The third of the recitals given by Sigismond Stojowski, the famous Polish pianist, assisted by Arthur Argiewicz, violinist, took place in the concert hall of the MacDowell Club of New York on Monday evening, March 18. The pianist was as interesting and educational as usual. Everything he plays is characterized by the thought and ripe judgment of an accomplished artist. It is for that reason that these recitals are so well patronized and that the audiences have so much enthusiasm and applause to bestow. The program, which is here given, was more than usually interesting by reason of the sonata with which the concert ended. It is not surprising, therefore, that a musician who can compose so scholarly a sonata should be so comprehensive as an interpreter.

The sonata is a solid piece of workmanship, which, while evincing a knowledge on the part of the author of all the resources of modern harmony, is yet full of lyrical melodies that reveal the necessary touch of art to the work.

This sonata is conspicuously free from passages and phrases that recall other composers. It is as original as it is interesting.

By way of encore the pianist gave a very poetic rendering of Paderewski's "Chant du voyageur," which elicited as much applause from the crowded audience as the preceding solos had received. The program follows:

Sonata, F major, op. 30	L. Zelenski
Violin solos—	
Melodie	(Tran. by A. Wilhelmj) S. Stojowski
Mazurek	A. Kontski
Scherzo-Tarantelle	H. Wieniawski
Piano solos—	
Connais-tu le pays	Moniuszko-Melcer
Humoresque	L. Zelenski
Moment Musical	Paderewski
Caprice	Paderewski
Sonata, E major, op. 37, No. 2 (first time)	Stojowski

San Francisco Orchestra.

The last concert (saving an extra one which is to be given on March 22) of the Musical Association of San Francisco, which maintains a symphony orchestra, under Henry Hadley, conductor, took place Friday afternoon, March 8, with Beethoven's "Eroica" symphony and Richard Strauss' "Don Juan." Efrem Zimbalist played the Tchaikowsky violin concerto. The reason for an extra concert on March 22 flows from the great enthusiasm that the previous concerts had evoked. Next season there will be ten symphony concerts and ten popular concerts.

Elizabeth Reeside to Sing Abroad.

Elizabeth Reeside, the young soprano whose debut before a distinguished Washington (D. C.) audience was reported some time ago, is to go abroad in the summer. It has been arranged that she will make her first European appearance in opera next September, when she will sing in Milan either the role of Mimi in "La Bohème" or Marguerite in "Faust." Miss Reeside is a daughter of Mr. and Mrs. Howard Reeside. Since she appeared as soloist at the fourth concert of the Washington Symphony Orchestra deep interest in Miss Reeside's success still continues not only among her friends, but New York musicians and managers have expressed themselves as confident of her future on the operatic stage.

Miss Reeside has a dramatic-lyric soprano voice of fine quality. She has beauty, poise and a natural dramatic



ELIZABETH REESIDE.

understanding surprising in one so young; she is just twenty. Signor Breda, of Italy, now in America, to whom she owes so much, was a former professor in the Conservatory at Parma, a conductor in Russia and a pupil of the elder Lamperti.

At her recent debut Miss Reeside sang "Vissi d'Arte" from "Tosca," and an aria from "Bohème," both demanding qualities of tone and dramatic expression which only the gifted singer can supply. Both numbers were well done, one only regretting the lack of action which would have allowed Miss Reeside opportunity fully to display her voice and histrionic qualifications which she held in restraint.



VARIATIONS

Politics, musical and otherwise, is in the air.

DEAR VARIATIONS—Is "Mona" to be rehearsed again or merely rehearsed?

Yours anxiously,

PHUNNY PHOOL.

Reminding me that a very musical and expert auditor at Nowowiejski's "Quo Vadis" rehearsal the other day said: "Now that I have heard the Polish composer's oratorio and the American composer's opera, it is my opinion that Parker ought to stick to oratorio and Nowowiejski ought to write opera."

What will principally take me to hear Bachaus at Carnegie Hall next Friday afternoon is the tingling memory retained after hearing him play the Rubinstein etude and the Schubert-Tausig military march in the same hall not long ago. Bachaus makes you enjoy his pianism, for he gives you the impression that he enjoys it himself.

New York's half masting of all flags last week had nothing to do with the cause of American opera or with "Mona." The official mourning was on account of the sea burial of the battleship Maine.

Our office boy says that there is all the difference in the world between the South Pole and the North Pole.

If your wife is small bend down in order to listen to her advice—Jehuda ha-Nasi.

If that bear cub in "Mona" had only growled.

The New York Press claims that a certain motif in "Mona" is the Gwynn theme, and the Tribune claims that it is the Mona theme. The composer says that it is the Mona theme, but the conductor insists that it is the Gwynn theme. Why not have the head usher settle the question?

Important musical news comes from London, via the New York World cable, as follows:

Rome, March 17.—Lina Cavalieri, who arrived here this morning from Paris, chanced to meet J. Pierpont Morgan in the lobby of the Grand Hotel this afternoon. As they shook hands cordially the diva felicitated the financier on his rugged, bronzed appearance and his sprightly gait.

Taking a good look at the singer, Mr. Morgan responded:

"Yes, I feel fine, thank you; but you alone possess the secret of eternal youth; will you tell it to me?"

The former wife of Robert Winthrop Chanler laughed as she replied:

"I now trust no man with my secrets. Goodby."

When the St. Patrick's Day procession marched past the Fifth Avenue offices of THE MUSICAL COURIER, Siegfried O'Houlihan looked up from the marching line, waved his hand at our windows, and shouted: "Erin-go-Brahms."

Lady (muchly dressed and generously beplumed)—Is this the great pianist, Herr Schlagfürchterlich?

Herr S. (looking at her sharply)—Yes. Vat I can do for you?

Lady (somewhat abashed)—I—er—I should say we—ahem—that is—I—we thought—I have been delegated—

Herr S. (with experienced prescience)—Aha! I regret very much, but I nefer blay at charity konzerts for nozzing. Good day.

Recipe for writing a newspaper play: Have a "cub" reporter, a girl in a white dress, a political exposé ready to go on the presses, and a managing editor in shirt sleeves, who has a pencil behind his ear, a pipe in his mouth, is seated at a desk littered with paper sheets, and says "hell" a great many times. Sure success.

Enrico Caruso has talents that all but his intimate friends were ignorant of until three songs appeared from his pen recently, published by Leo Feist. They are "Dreams of Long Ago," "The Forsaken Window" and "The Song of Spite." Not in vain has Caruso been listening to the records of American popular music which he turns on at his hotel whenever he desires surcease from operatic sound. These Caruso compositions show a

shrewd knowledge of what the racy Yankee likes when his fancy lightly turns to tonal enjoyment, and therefore they contain the correct mixture of rememberable melody, and rhythms and harmonies which will leave the high-brows unmoved but mightily please the populace.

"Capsules of Culture" is a term coined by the New York Evening Sun. It refers to modern literary essayists, such as Shaw, Chesterton, Belloc, Beerbohm, etc., and should be welcomed as heartily in book circles as the writers of music criticism would greet a new synonymic phrase for "a brilliant performance" or "the enthusiasm was frenetic."

Siegfried O'Houlihan writes to say that the title of "The Terrible Meek," now playing at the Little Theater, should have been changed on St. Patrick's Day to "The Terrible Mick."

Hebrew cantors who sing operatic arias in public seem to have some of the failings of stage tenors, if an account in the New York Press is to be believed:

"In the 'Unsome Toikef' Sirota had a very formidable rival in the diminutive Josef Pavloff, who, stepping forward out of the ranks of the boys' choir, delivered his brief solo in clear ringing alto tones and with an amount of assurance that many an experienced artist might have envied. So startling was the unexpected musical sally of that rosy cheeked child, whose voice, penetrating in its sweetness, floated into the most remote regions of the huge auditorium, that the crowd broke into tumultuous applause, compelling Sirota and the chorus to pause fully a minute. Possibly the cantor may have resented the interruption, for afterward, when he came forward to bow his acknowledgments, he did not ask little Josef to share honors with him, as many persons expected he would, nor even looked at the boy."

Lew Morris, a Kansas City character of local renown, was standing on the corner of Thirteenth street and Grand avenue one Sunday morning, when a polite stranger accosted him:

"Would you kindly tell me, sir, how to find the Second Presbyterian Church?"

"God bless me, stranger," fervently responded Lew, "I don't even know where the first Presbyterian Church is!" —Everybody's.

"There is," says Arnold Bennett, "a word, a 'name of fear,' which rouses terror in the heart of the vast educated majority of the English speaking race. The most valiant will fly at the mere utterance of that word. The most broadminded will put their backs up against it. The most rash will not dare to affront it. I myself have seen it empty buildings that had been full, and I know that it will scatter a crowd more quickly than a hose pipe, hornets or the rumor of plague. Even to murmur it is to incur solitude, probably disdain, and possibly starvation, as historical examples show. That word is 'poetry.' I thought that Mr. Bennett was going to say the 'Goldberg' variations by Bach."

Roosevelt addition: I+I=I.

If the greatest art is to conceal art, then "Mona" is a great art work. Its art is concealed.

Evidently China refuses to stay mended.

The reason the audience never calls for the composer of a comic opera is because it knows that they are not all present.

Refreshment Note: At the Philharmonic Society's concert in Brooklyn last Sunday afternoon a number of the violinists chewed gum during the performance of Tchaikowsky's fourth symphony.

Roosevelt bit Taft in the ear, as it were.

The only difference is that in the drama they hang the villain with a rope and in grand opera they strangle the audience with the C chord. I'll never, no, never again,

leave the Majestic Orchestra and the Italian Boys' Band for grand opy.—Wellington (Kan.) News.

Max Fiedler is paying New York his last professional visit this week. Max vobiscum!

Unpleasant Reminder Note: At Yale University Professor Parker often lectured against grand opera, which he called a "hybrid" form of music.

Mona or Desdemona?

One of the burning questions of the day undoubtedly is the coal strike.

LEONARD LIEBLING.

Nielsen at People's Symphony Concert.

The third orchestral program given at Carnegie Hall, New York, March 17, by the People's Symphony Orchestra, Franz X. Arens, director, included a comedy overture by Gilbert, the Tchaikowsky "Pathetique Symphony," and the Grieg march from "Jorsalfar," while between these numbers Alice Nielsen sang the "Il Bacio," by Arditi; Puccini's "Vissi d'arte," from "Tosca," and a group of old Irish songs, with piano, by special request. These were "Kathleen Mavourneen," "The Harp That Once Through Tara's Halls," and "Come Back to Erin." Whether through delicate concession to the date or the partial Celtic strain in her own blood, Miss Nielsen could not have done better than sing that group of beautiful Irish ballads, since there are few today who can do them equally well. And the sweet girlish winsomeness, the charming simplicity of deportment, the exquisitely beautiful voice, tinted as with the delicate coloring of a variegated sea shell, only such an ensemble could do real justice to these folksongs, bring forth to the utmost the naive and simple beauty of each phrase, and still leave them unspoiled through the overelaboration so dear to the soul of many prime donne.

Audiences have listened with breathless delight to the pearly rippling of Miss Nielsen's coloratura in the Arditi waltz, have also heard the pathetic plaint of the Tosca number, and marvelled much that a voice so capable of extreme lyric beauty could at the same time command so much dramatic power—but all this is almost as naught by comparison with the supreme gift which makes the rendering of a simple little song like "The Last Rose of Summer" or "Coming Thro' the Rye" (both encores) seem like the fragrant message from some dimly cherished past that only the reverent understanding hand may touch and bring to life for the nonce. And the happy, true hearted Alice Nielsen, standing there in her girlishly short frock, without hat or gloves, looking scarce eighteen, is truly the one who should be heard the length and breadth of the land, bringing this comfort and soul cheer by means of her marvelous gifts and radiant personality to the thousands clamoring for that which she and she alone can give. That in view of this her success should be literally overwhelming, is not at all surprising, or that her floral gifts should contain a charmingly devised harp tied with dainty green ribbon, was also one of the pat and pleasant surprises, in thorough accord with the date and the occasion.

Mr. Gilbert's overture, which opened the program, was first played by the Boston Symphony Orchestra some two seasons ago, when it scored a well merited success. Its rather pungent rhythms and original themes were well liked by this audience also, which recalled the composer twice.

Kathleen Parlow's Canadian Tour.

Kathleen Parlow's Canadian tour includes the following recitals:

March 12—Winnipeg.
March 16—Calgary.
March 21—Victoria.
March 23—Vancouver.
March 27—Edmonton.
March 29—Saskatoon.
April 1—Regina.
April 4—Fort William.
April 8—Montreal.
April 10—Ottawa.
April 12—Toronto.

He—I took Dorothy to a musicale last night.

She—Was it good?

He—I don't know. I didn't hear much of it. Dorothy was telling me how fond she was of music.—Satire.

In announcing that I am prepared to give dates for the
tour of

Y SAYE



During Season of 1912 and 1913

It is not necessary to make any further state-
ments regarding him, his position as the
greatest living Violinist being acknowledged

R. E. JOHNSTON

CHAS. L. WAGNER, Associate Manager

NEW YORK

GREATER NEW YORK

New York, March 18, 1912.

Louis Arthur Russell's activities as teacher of piano and voice in New York and Newark were brought to attention by a students' recital at Aeolian Hall March 13. Works for piano solo, two, three and four pianos, and vocal solos and duets made up a very interesting program. Following the introduction to the third act of "Lohengrin," played on three pianos, a Mozart sonata was played by Misses Lyle, Schwer, Holm, and Mr. Russell with unity. Jessie Marshall, soprano, sang songs by Massenet and Bendel with clear, true voice and pleasant style. Three pianos, played in unison by Misses Schwer, Holm and Lyle, showed how brilliant Moszkowski's waltz in A flat may be made to sound in such arrangement. Marjorie Mott, contralto, has a voice of wide range, a pleasant personality, and sang Haydn and Gounod excerpts with effect; she is developing finely, needing only concentration and study to become a leader. Rheinberger's "Malaguena" and a "Polonaise de Concert" by Schulhoff were done with fine effect by the solo and general ensemble. Chopin's rondo was played on two pairs of pianos, and Schubert's "Marche Militaire," by eight pianists, the music well together, with good expression. Mrs. Marshall and Miss Mott united in two vocal duets, which brought them warm applause, and a well executed number was the piano solo, Chopin's impromptu in A flat, played as ensembles by Misses Schwer, Lyle and Holm. This showed what is possible in unison playing, the music yet retaining expression and clearness. Gertrude Savage and Miss Holm are advanced solo pianists. The evening was enjoyed by a large audience, and many professionals were loud in their praise. The second musical evening will occur at Aeolian Hall, April 19.

Moritz E. Schwarz gave his regular Wednesday afternoon organ recital at Trinity Church, March 13, an audience of 300 people listening with appreciation to a program which embraced standard classic and modern works. Bach's toccata and fugue in C, with its long pedal passages, oboe solo and unusual diminuendo finish; an "Entree Nuptial" Routsseau, and Tietz's fantasia in C were notable numbers. There is fine fluency and accuracy in Mr. Schwarz's playing, showing entire preparation of his pieces, and a skill in registration which brings out the beauty of everything he plays. Three Americans, Rogers, of Cleveland; Eugene Thayer, deceased, and Dethier, of New York, were represented by characteristic works. Louise Thayer, the organist, member of the American Organists' Guild, had the pleasure of hearing her father's concert fugue in A minor. Mr. Schwarz's next program, Trinity Church, Wednesday, March 27, at 3.30 o'clock:

Sonata, E flat minor.....Horatio Parker
Cantilene, G minor.....Woodman
Marcia Villereccia.....Fumagalli
Nocturne.....Day
Norfolk Fantasia.....N. H. Allen
March.....Salomé

C. Ethel Peckham gave a students' recital at the American Institute of Applied Music, Kate S. Chittenden, dean, March 14, five young pianists showing the good instruction enjoyed. They were Charlotte Hoyt, Eleanor Riegger, Miriam Werner, Marjorie D. Cook and Eugenie Palmer. They played principally pieces by modern composers, such as Heller, Loeschhorn, Schütt, Rubinstein, MacDowell, Grieg, with some Beethoven and Chopin music. Miss Peckham has the affectionate regard of all her pupils, so they work hard for her, attaining technic and style together, and giving pleasure to listeners. Katharine Bushnell, contralto, sang modern songs.

A brilliant occasion was the annual reception given by the Women's Philharmonic Society to President Amy Fay at Carnegie Hall last Saturday evening. The society's orchestra played some fine selections. During one of the intervals Kate Roberts addressed the audience, giving a short account of the work done by the society during the twelve years of its existence, and ending by presenting Miss Fay with a beautiful gold locket, a gift from the members as a token of appreciation of her eight years' service, to which she responded very happily. The chorus of the society, under the leadership of Mrs. Elmer R. Wood, 446 Manhattan avenue, is making grand opera the object of study.

Edyth May Clover, the pianist, was heard at a musicale given by Mrs. John Murray, 113 West Eighty-seventh street, March 11. The entire program was devoted to compositions by Grieg. Explanatory reading by Edith Cline Ford and baritone solos by A. G. Hughes made up the remainder of the program. Miss Clover goes to Washington, D. C., next month to attend the annual convention

of the Daughters of the American Revolution as a representative from Manhattan. While there she will be heard in several musicales.

Geraldine Holland, soprano, a pupil of Elizabeth K. Patterson, sang Arne's "Lass With the Delicate Air," Grieg's "Solvejg's Song," and Kürsteiner's "Morning," at the last musicale by the Women's Philharmonic Society. This was March 16, at Studio Hall, 50 East Thirty-fourth street, Ella Wheeler Wilcox, guest of honor. She sings Rotoli's "April" and Woodman's "Birthday Song" today at a studio musicale. Miss Patterson's pupils have authoritative interpretations, because of their teacher's wide experience.

Adela Bowne, formerly of Philadelphia, spent some years in vocal study abroad, among her teachers being Carotti, of Florence; Lombardi, and Director Mugnone for opera. She recently sang such widely differing arias as those by Mozart and Puccini, winning admiration for her sweet voice and artistic style. Prominent managers of New York have heard her, and personal letters from them assure her of their high appreciation of her singing.

John W. Nichols, the tenor and teacher of voice culture, will give a scholarship to a young man with a good voice who is at liberty during the day and willing to act as secretary. This will be a good opportunity for a young student of limited means.

Next Tuesday, March 26, at 4 o'clock Mr. and Mrs. Nichols give their program of modern French piano and vocal music, Debussy predominating, at Earl Hall, Columbia University, 116th street and Broadway. This is the program, to which all music lovers are welcomed:

Songs—
Romance.....Debussy
De Soir.....Debussy
En Sourdine.....Debussy
Le Faune.....Debussy
Mandoline.....Debussy
Piano—
Clair de lune.....Debussy
Reflets dans l'eau.....Debussy
Songs—
Les Cloches.....Debussy
Aquarelle (Green).....Debussy
Recueillement.....Debussy
Récit et Air d'Azaël (from L'Enfant Prodigue).....Debussy
Piano—
Réverie.....Debussy
Jardins sous la Pluie.....Debussy
Songs—
L'Adieu du Matin.....Pessard
Adieu à la Forêt (from L'Attaque du Moulin).....Bruneau
L'Heure exquise.....Hahn
La Cloche.....Saint-Saëns

Michel Sciapiro, the violinist, whose Mendelssohn Hall recital last season won him much glory, has been engaged as head instructor of the violin at the New York College of Music, Heim and Fraemcke, directors. March 28 he is to give a violin recital at College Hall, 128-130 East Fifty-eighth street.

Henry Gaines Hawn, whose book, "Diction for Singers and Composers," recently issued, was duly reviewed in the columns of THE MUSICAL COURIER, has been engaged by the White Entertainment Bureau of Boston for a series of readings. The book, so full of sound sense, practical suggestions and hints as to interpretation, etc., is having a fine sale.

Pi Tau Kappa Club, founded by devoted pupils of Wesley Weyman, the pianist, now concertizing in Europe, had the last monthly musicale at the studio of Claude Maitland Griffith, Carnegie Hall, March 11. John Bland, tenor, and capable pianists provided an excellent program. Sara A. Dunn is a leading member of the club; she writes "Music and Musicians" in the periodical Town and Country, and is assistant critic on the Sun.

Esther Swainson gave a lecture on "Debussy and the Impressionists" at the Hotel Plaza March 18, Dorothy Swainson at the piano, and Constance Purdy, contralto, assisting.

Walter L. Bogert's lecture-recital on the opera "Königskinder" for the Wednesday Afternoon Club of Bridgeport, Conn., marked his third successful appearance before the club.

David Bispham gave his fine reading of "The Raven," with Bergh's accompanying piano music, before the Musi-

cians' Club Sunday evening, March 10. The club has a series of entertainments Sunday evenings, when volunteer members take part, beginning late enough to allow such as have church duties to be on hand.

Ethel Powell, soprano, who has sung in prominent New Jersey Churches, has been selected as the new solo soprano of the Baptist Temple, Brooklyn.

Georgiana Macpherson is said by those who know to be an unusually talented and capable pianist. She is a Joseffy pupil.

Alfred Newman, a ten year old pupil of G. H. Caselotti, played Mendelssohn's "Rondo Capriccioso" and Liszt's "Love Dream" for a representative of THE MUSICAL COURIER with much ardor and style. He played these and other pieces at a recital given by him at Independence Hall, Brooklyn, March 12, and gives much promise of future development.

The Tonkünstler Society presented the appended program at its meeting in Assembly Hall last night (Tuesday, March 19):

Sonata for piano and violin, D major, Koechel Catalogue, No. 306.....Mozart
Cecile M. Behrens and David H. Schmidt, Jr.
Songs for soprano—
Frühlingstrost.....Brahms
En eine Aeolsharfe.....Brahms
Inmitten des Balles.....Tchaikowsky
Sie will tanzen.....August Bungert
Louise B. Voigt.
Alex. Rihm at the piano.
Trio for piano, violin and violoncello (A minor, op. 50), Tchaikowsky
(To the memory of a great artist, Nicolas Rubinstein.)
August Fraemcke (piano), Maurice Kaufman (violin)
and William Ebann (violoncello).

Emma Thursby gave a five o'clock tea March 17 in honor of their Excellencies, Ambassador and Viscountess Chinda, of Japan, who are on their way to the former's duties at Washington. They were most hospitable in their welcome of Miss Thursby and her sister Ina, during their visit to Japan some years ago.

Mary Wagner Gilbert's piano pupils, Luella Gear and Helen Humphrey, played for the Gotham Club at the St. James Hotel last week, making a great hit in pieces by MacDowell and Grieg.

Mrs. Edmund Severn gave an "at home" at the Severn studio, 131 West Fifty-sixth street, Sunday afternoon of this week in honor of Maximilian Pilzer, the violinist.

Sasha Culbertson's Engagements.

Through the months of December, January and February, the eminent violinist, Sasha Culbertson, has been playing in Germany and Austria, and in Mannheim, on March 3, he played with the Philharmonic Orchestra. Saturday, March 9, he played at Carlsruhe, and is booked for March 22 at Trieste, and April 18 at Prague, Bohemia. In each instance the success with the music lovers and public has been emphatic. Some of the latest criticisms are herewith appended:

Sasha Culbertson is one of the most gifted artists of the day and has a remarkable personality, with a brilliant future before him, as he is only nineteen years of age. He delights his audience with his wonderful tone, the clearness and security of his playing and his intelligent phrasing. He excels the greatest violinists by his phenomenal technic.—*Laibacher Zeitung*, October 14, 1911.

We recognize in Sasha Culbertson the completely matured artist and, in our opinion, of all the juvenile violinists whom we have heard in concerts, he offers in every respect the most perfect example of a highly developed talent. His playing has charmed us to an unprecedented degree and, so far as the songs are concerned, which in themselves do not offer any technical adornments, we have been delighted by the beauty and deep feeling with which he executed these pieces.—*Tagess Post*, Linz, October 6, 1911.

The artist completed his task with temperament and great love for his noble art. He masters his instrument in a wonderful manner and last night he had the whole audience charmed by his excellent playing. The tremendous applause induced Culbertson to give several encores.—*Wahrheit*, Linz, October 5, 1911.

Sasha Culbertson has fully justified the reputation which preceded him and has proved to be a first class violin virtuoso.—*Tagblatt*, Klagenfurt, October 12, 1911.

Goodson Going to Jamaica.

After her concerts in Ottawa, March 28, and in Montreal, March 30, the English pianist, Katharine Goodson, will go to Jamaica to fill a series of engagements. Miss Goodson will return to the United States on May 1 to take part in several musical festivals.

BROOKLYN

BROOKLYN, MARCH 18, 1912.

The New York Philharmonic Orchestra and Jan Kubelik appeared Sunday afternoon at the Academy of Music in a special concert that attracted a large audience, chiefly on account of Kubelik, who was, after all, the bright particular star of the occasion. The program was:

Overture, Der Freischütz.....Weber
Violin Concerto.....Mendelssohn
Tone poem, Ultava (The River Moldau).....Smetana
Introduction and Rondo Capriccioso.....Saint-Saëns
(For violin and orchestra)

Symphony in F minor.....Tchaikowski

The work of the orchestra left, on the whole, much to be desired. The French horns intoned the "Freischütz" prayer unsteadily right at the beginning of the concert, and sputtered and broke several times during the afternoon. The pizzicato movement of the symphony lacked the requisite dash and spirit to lay claim to a satisfactory performance by the Philharmonic. Mr. Kubelik was, as usual, in his very best form, and the delivery of the Mendelssohn concerto was something that cannot soon be effaced from memory. The whole gamut of Kubelik virtuosity was ever in evidence and his violin became an object of life seemingly, beneath his extraordinary left hand manipulations and astounding bowing. The most perplexing combinations, double stops and technical difficulties—to other violinists—are treated by Kubelik with apparent indifference, so complete is his mastery of the violin and its complex problems. Each note, trill, cadenza and scale passage was of crystalline purity, and never has the Mendelssohn concerto sounded more beautiful and finished than on last Sunday afternoon, at least as far as the present reviewer is concerned. The Saint-Saëns number received superb treatment by Kubelik and at its conclusion the violinist was so vociferously applauded and recalled so many times to the stage to bow acknowledgment to the stormy plaudits that finally he yielded to the demand for more, and, setting aside the "no encore" rule, played the unaccompanied Bach gavotte as only Kubelik can render it. It was a gala matinee because of the appearance of this great artist, and Brooklynites tendered him a reception and series of ovations which must have amply impressed Kubelik with the sincere esteem in which he is held by the so called conservative musical element in this big borough across the river.

A glance over the bills of the works performed in Brooklyn by the Metropolitan Opera Company this season shows that the following operas were sung: "Madama Butterfly," "Il Trovatore," "Haensel and Gretel" and "Pagliacci" (double bill), "Lobentanz," "Lohengrin," "La Bohème," "Tannhäuser," "Faust," "Cavalleria Rusticana" and "Pagliacci" (double bill), "Siegfried," "The Bartered Bride," "Tosca," "Otello," "Königskinder," "Aida" and "Die Walküre," which was scheduled for last night (Tuesday) to close the season. In addition to the sixteen nights by the Metropolitan forces, one performance of "Thais" was given by the Philadelphia-Chicago Grand Opera Company. All the principal artists of the company appeared at the Brooklyn presentations, including Caruso, twice.

The Department of Extension Teaching of Columbia University, which has taken under its auspices certain performances of great choral works, is to bring the University Festival Chorus to Brooklyn, Thursday evening, March 21, and the music for the night is to include Mendelssohn's oratorio "St. Paul," selections from Rossini's "Stabat Mater" and the "Hallelujah" chorus from "The Messiah." Walter Henry Hall is the musical director. The assisting soloists are: Marie Stoddard, Mildred Potter, Franklin Lawson and Clifford Cairns. The University Festival Chorus is made up of the Yonkers (N. Y.) Choral Society, the New Rochelle Chorus, the Morning-side Heights Chorus and the Brooklyn Oratorio Society. This is, perhaps, the most significant movement for establishing a fine choral body of singers ever undertaken in New York.

Ferdinand Jäger, the son of Madame Aurelia Jäger, director of the Master School of Music (vocal department), sang at the entertainment given at the home of Mrs. Arnold G. Dana, 130 Hicks street, Monday afternoon of last week, for the benefit of the Scholarship Fund of the school. Mr. Jäger has an excellent baritone voice, and his singing discloses the admirable method of his mother's training. Four pupils of the school—Enid Morrell, Edna Goldsberry, Marie Stohman and Lois Hackett—were heard in old French songs, sung as illustrations to an essay given by Jessica Lozier Payne on "Wits and Belles of the French Salon." Small pictures were shown among the company of some of the elegant dames and gentlemen

of the period covered by Mrs. Payne's lecture. This was the second in the series of events planned to aid the school. Elena Gerhardt, the distinguished German lieder singer, is to close the course of musicales at the Academy of Music, Thursday afternoon, March 21, with a recital of classical and modern lieder. These musicales are given under the patronage of the following Brooklyn women: Mrs. John Anderson, Mrs. William C. Beecher, Mary Benson, Mrs. Edward C. Blum, Mrs. William H. Burger, Mrs. Arthur K. Buxton, Mrs. Dwight Parker Clapp, Mrs. George S. Coleman, Mrs. J. Sherwood Coffin, Mrs. Frederick L. Cranford, Mrs. Arnold Guyot Dana, Mrs. Camden C. Dike, Dorothea A. Dreier, Mrs. Gilbert Elliott, Mrs. William H. English, Mrs. W. Winans Freeman, Mrs. John S. Frothingham, Mrs. John Gibb, Mrs. Carl Goepel, Ella Hall, Mrs. Otto Heinigke, Mrs. Charles Courtenay Hoge, Sallie Ingalls, Mrs. Spencer A. Jennings, Mrs. Henry J. Judson, Mrs. J. Elliott Langstaff, Mrs. Stephen Loines, Mrs. Edgar F. Luckenbach, Mrs. Frank M. Lupton, Mrs. Henry Rogers Mallory, Mrs. William Wallace Marshall, Mrs. Frank Melville, Jr., Mrs. James L. Morgan, Mrs. Harvey Murdoch, Mrs. William S. Packer, Mrs. Frederick T. Parsons, Mrs. Frederic B. Pratt, Mrs. George B. Pratt, Mrs. J. Hermann Recknagel, Mrs. Frank Reynolds, Serena Robbins, Mrs. Clarence H. Robbins, Mrs. Townsend Scudder, Mrs. Henry K. Sheldon, Mrs. Francis H. Sloan, Mrs. John van Buren Thayer, Mrs. John Garrett Underhill, Mrs. John van Nostrand, Mrs. Eugene Alfred Wideman, Mrs. James Williams and Mrs. William Augustus White.

Alice Christensen, a pupil of Carl Figue, was presented in a recital at the Figue Musical Institute, Saturday evening of last week. Miss Christensen was assisted by her teacher in the performance of the Grieg concerto. Christine Muller, soprano, and Alice Mulstein, contralto, both pupils of Madame Figue, added interest to the offerings of the night by operatic arias and songs.

This is the program for the Boston Symphony concert in Brooklyn, Friday evening, March 22: Overture to the opera "Der Freischütz," Weber; "Symphonia Domestica," in one movement, op. 53, Strauss; song, with orchestra, "The Loreley," Liszt; "Siegfried Idyl," Wagner; Lis's recitative and aria, from "The Prodigal Son," Debussy; overture, "Leonora," No. 3, Beethoven. Louise C. Homer is the soloist.

John McCormack, assisted by Marie Narelle, is to present the appended program at his concert in the Brooklyn Academy of Music, Sunday evening, April 7 (Easter):

Che gelida manina (La Bohème).....Puccini
Mr. McCormack.
The Green Hills of Ireland.....Del Rio
The Meeting of the Waters.....Moore
O! Native Music.....Mr. 700 years old
Miss Narelle.
Molly Bawn.....Samuel Lover
A Lagan Love Song.....Arr. by Hamilton Hart
I Hear You Calling Me.....Charles Marshall
Mr. McCormack.
The Dear Little Shamrock.....Cherry
Loch Lomond.....Old Melody
O'Donnell Aboe.....Traditional
Miss Narelle.
Evening Song.....Blumenthal
Believe Me if All Those Endearing Young Charms.....Moore
Drink to Me Only with Thine Eyes.....Old Melody
Mr. McCormack.
Come Back to Erin.....Claribel
Good-bye.....Tosti
Miss Narelle.
The Snowy-Breasted Pearl.....Robinson
Ah! Moon of My Delight.....Liza Lehmann
Una Furtiva Lagrima.....Donizetti
Mr. McCormack.

Verona Miller, contralto of the Euterpe Quartet, is solo alto of Grace M. E. Church, and of Temple Shaari-Zedek, both in Brooklyn. March 5, she sang most effectively Eckert's "Love Ceaseth" and solos of "In a Persian Garden" at a recital given by the Euterpe Quartet at Chateau du Parc, Vanderbilt avenue and Park place. Special praise was accorded her by the Brooklyn Times for her solos and singing in the duet "Quis est Homo." Miss Miller, an artist-pupil of Bristol, sings tonight, March 20, in a concert at Aeolian Hall.

Hess with Orpheus Club.

March 4, Ludwig Hess, the tenor, sang with the Orpheus Club in Buffalo, N. Y. His success is shown by the following excerpts from the Buffalo press:

Ludwig Hess, the famous German tenor, created a tremendous impression as the soloist of the evening. He is beyond a doubt the peer of all the lieder singers who have been heard in Buffalo, and his commanding stage presence, splendid voice and finished art fully

justify the reputation that had preceded him of being one of the most distinguished singers on the concert stage.

His first group of songs by Schubert were absolutely individual in interpretations, and the exquisite beauty of "Nachtstück" and "Im Frühling" blazed the way for the overwhelming climax of "Die Allmacht," which was sung with compelling dramatic force and the reverential feeling it demands. The storm of applause which followed brought the artist back for an encore and he sang "The Erl King" by Schubert, with wonderful impassioned vehemence and emotional portrayal. His second group included, sung in English, "My Native Land" by Hugo Kahn, which was a supremely artistic achievement, while in lighter vein "My Pretty Jane" by Bishop, and "Cato's Advice" by Huhn, were delightful and the last song had to be repeated.

In his three Schumann songs Mr. Hess displayed his matchless artistry in its variety of vocal expression. "Du bist we eine Blume" could not have received a finer exposition of its musical content than by this singer, while "Die beiden Grenadiere," which is the very acme of emotional lieder, was given with such a sweep of fiery passion and dramatic intensity that it thrilled the large audience present and loud cheers as well as applause rang through the hall. After bowing acknowledgments to continued recalls, Mr. Hess sang another extra number.—Buffalo Courier, March 5, 1912.

Ludwig Hess, the great German lieder singer, was the soloist and he immediately won the audience by his superb personality, his big tenor voice and his delightful manner of singing. He has a voice of vast range and powerful in all the registers.

Mr. Hess was heard in three groups of songs. "Nachtstück," "Im Frühling" and "Die Allmacht," by Schubert, were given with fine effect. The second group was sung in English and the closing songs by Schumann were given with rare artistic skill and beauty.—Buffalo Commercial, March 5, 1912.

The soloist was Ludwig Hess, tenor, of Munich, who was heard in songs by Schubert, Kaun, Bishop, Huhn and Schumann. Mr. Hess possesses a voice of exceptional quality and emotional power. . . . The art of singing is no less rare because so rarely met in ideal guise, and possessing it, Mr. Hess in his best efforts last night disclosed fine qualities of interpretation.—Buffalo Evening News, March 5, 1912.

Mr. Hess sang three groups of songs. One included Schubert's "Nachtstück," "Im Frühling" and "Die Allmacht." The first two belong to the large category of unknown Schubert songs and they were heard with much interest and pleasure. . . . His voice is a tenor of large range, delightfully sympathetic in quality, and he sings with gratifying fidelity to pitch and an admirable use of the half voice. His phrasing and breath control are excellent and he interprets with intelligence and sincerity. Mr. Hess also has a personality which is a valued asset, for he impresses at once as an artist who is unaffected, genuine, modest and sensible.—Buffalo Express, March 5, 1912.

Mr. Hess sang three groups of songs, one by Schubert, another by Kaun, Bishop and Huhn and a third by Schumann, the latter of which was by far the most artistic. Mr. Hess possesses a voice of good quality and sings with feeling. . . . In response to an encore after his first group he gave Schubert's "Erl King." The last number of his second group was repeated on demand and an encore was granted after his third group.—Buffalo Times, March 5, 1912.

NIKISCH CONCERTS.

The concerts of Nikisch with the London Symphony Orchestra to be given in this country beginning April 8, at Carnegie Hall, New York, are, up to date, under the following distinguished patronage:

For the Nikisch Musical Invasion of America it is practically certain that every concert will be sold out entire and many will be unable to even gain admission. It is such a tremendous affair, of such unquestioned artistic superiority, so exclusive, the only chance you will ever have to hear Mr. Nikisch in this country, that you are urged to take early advantage of this opportunity.

SPECIAL PATRONS FOR THE LONDON SYMPHONY ORCHESTRA CONCERTS IN THE UNITED STATES.

For New York:
MRS. SAM'L UNTERMEYER
MR. OTTO H. KAHN
MRS. PHILIP LYDIG
MRS. WM. DOUGLAS SLOANE
MR. W. K. VANDERBILT
MR. ISAAC N. SELIGMAN
MR. HENRY CLEWS
HON. WHITEHAW REID
HON. JOSEPH H. CHOATE
HON. CHAUNCEY M. DEPEW

For Chicago:
MR. F. S. WINSTON
MRS. CHAS. A. CHAPIN
MRS. HUGH T. BIRCH
MR. CYRUS H. MCCORMICK
MR. CHAS. T. HUTCHINSON
MR. ARTHUR M. BARNHART
MR. SAMUEL INSULL
MRS. P. D. ARMOUR
MR. WILLIAM I. CHALMERS
MR. CHAUNCEY KEEP
MR. A. A. SPRAGUE
MR. FRANK C. LETTS

Address all communications regarding the tour to the Manager.

MR. HOWARD PEW,
121 West 42d Street, New York
Copy of the letter showing the approval of His Majesty, King George V, of England, of the American Tour of the London

Symphony Orchestra of 100, Arthur Nikisch, Conductor; Privy Purse Office, Buckingham Palace, Nov. 9, 1911. Sir:

In reply to your letter of the 2nd inst., I am commanded by the King to say that His Majesty is graciously pleased to grant his patronage to the London Symphony Orchestra on the occasion of their visiting the United States of America and Canada next April.

The King hopes that the Orchestra will have a successful tour. I am, sir, your obedient servant.
WILLIAM CARRINGTON,
Thomas R. Busby,
Managing Director and Secretary,
London Symphony Orchestra.

FOR THE CONCERTS IN CANADA.

The Duke of Connaught, who on his recent trip to the United States made so many friends, has graciously consented to act as patron for the London Symphony Orchestra at Toronto, Ottawa and Montreal. The letter from His Royal Highness to the Montreal representative of the management of the American tour follows:

Government House,
Ottawa, Feb. 24, 1912.

Dear Madam:
I beg to acknowledge the receipt of your letter of the 21st inst., and to inform you that the Governor-General and the Duchess of Connaught will be pleased to give their patronage to the Ottawa and Montreal concerts of the London Symphony Orchestra on the 26th of April next.

Their Royal Highnesses hope to be able to attend the concert in Ottawa on the afternoon of the 26th of April next.

I might say that their Royal Highnesses have already given their patronage to the Toronto concert on the 26th of April.

Yours faithfully,
ARTHUR F. SLADEN,
Private Secretary.

Mrs. Ellen G. Lawrence,
477 Dorchester Street, West,
Montreal.

Another letter similar to the above was addressed to Mr. W. I. Suckling, the Toronto representative.

BERLIN

JANUAR ST., 21.
BERLIN, W., March 2, 1912.

Arrigo Boito celebrated his seventieth birthday on February 24. The field of activities of the Italian has been a broad one, embracing numerous literary efforts in addition to his operas. Born at Padua in 1842, he was educated for a musical career under Mazzucato at the Milan Conservatory. Later he traveled, visiting Paris, Germany and Poland, the latter being the native country of his mother, who was the Countess Radolinska. Boito showed keen interest in the works of Wagner. His first successes were won with the cantatas "The Fourth of June" and "La sorelle d'Italia" in his eighteenth and twentieth years. Eight years later his "Mefistofele" was brought out at the Scala in Milan and had a



ARRIGO BOITO.
The celebrated librettist and composer, who was seventy years old on February 24.

fiasco, the critics characterizing the work as "musica tedesca." It was strongly influenced by Berlioz, Verdi and Wagner, and a French critic said of it that the work was a "Compromise between Italian macaroni and German sauerkraut." Seven years later, however, this same opera, which had in the meantime been thoroughly remodeled, was received with the greatest enthusiasm at Bologna. The way was then made easy for the production of the work in Germany, where it also proved successful. Boito further made a name for himself as a librettist, with the texts to Ponchielli's "Gioconda" and Verdi's "Otello" and "Falstaff," under the nom de plume of "Tobia Gorrio." The composer also translated the texts of Wagner's "Rienzi" and "Tristan." Several novels and books on music complete the list of Boito's works.

Nikisch introduced to Berlin Tanejew's "Hamlet" overture at the ninth Philharmonic concert. Many attempts have been made to depict in tones the character of the melancholy Dane, but few of them have been crowned with success. Probably Liszt's symphonic poem, "Hamlet," is the best known of all the compositions dealing with the subject. It is by no means an easy subject to handle, for Hamlet's gloomy philosophy eludes the colors of the tone painter. One would expect a Russian composer, who himself is more or less imbued with the somber atmosphere of the North, to succeed better than a representative of any other nationality. At any rate, Gounod, the Frenchman, in his opera reveals but little of the true character of the Shakespearean hero. Tanejew has restricted himself chiefly to a tonal illustration of the differences in character between the gloomy, dejected prince and the sweet and lovely, thoroughly feminine but weak Ophelia. The two principal themes of his work are not strikingly original, but they are expressive and carry conviction, and the overture is remarkably well written. Its structure reveals the experienced musician. The novelty, which was admirably presented by Nikisch, received a friendly reception. The soloist of the concert was Carreño, who played the Tchaikowsky concerto, her old war horse, with her accustomed virtuosity and fire. One missed the emotional element in the slow movement, but soulful playing never has been a feature with Carreño. Berlioz's "Fantastic" symphony, an old favorite with Nikisch, brought the program to a close. The great conductor presented it with all the fascination and with all the wealth of color and nuances that have long since made him unique as an interpreter of the romantic style of music.

Richard Strauss also presented a novelty at the seventh symphony evening of the Royal Orchestra, but a belated novelty it was, in the shape of a symphony in F major that was written thirty years ago by Philipp Ruefer, a composer whose works are occasionally heard on Berlin programs but whose name is better known in connection with his pedagogical success as a teacher of composition at the Stern Conservatory. Ruefer follows more or less faithfully in the footsteps of the great classic and romantic writers, and this symphony, which was written before Richard Strauss was ever heard of musically, is, of course, wholly lacking in all of the hyper-modern effects that have become so familiar. It sounds a bit antiquated, although it is a well conceived and admirably constructed work. The ideas flow easily, harmonically everything is smooth, the instrumentation reveals a thorough knowledge of the orchestra. It is a composition that goes the even tenor of its way, without, however, becoming tedious; it contains too much of interest and too many contrasts for that. The first movement has excellent thematic ma-

terial and with its energetic rhythms at once arouses the interest of the listener. The scherzo, or moto vivace, reveals the most originality, and it is the most effective of the four movements. The adagio is replete with feeling and poetry. The finale, unfortunately, does not keep up the pace set by the other movements, so that the interest lags toward the close. But, as a whole, the symphony made an excellent impression and was received very favorably. The composer, who was present, was called upon to bow his acknowledgments. Strauss took great pains with the "old novelty," presenting it in a most favorable light. Beethoven's third "Leonore" overture followed, while the second part of the program was given up to Schubert's C major symphony. Both works received superb renditions at the hands of Strauss. The "Leonore" overture was performed by Nikisch only a few days before the concert given for the benefit of the pension fund for the Philharmonic Orchestra. Both conductors are thoroughly en rapport with this so justly famous composition, but Nikisch gets more out of it. In his reading there is greater authority; he has a more deeply poetic nature and greater dignity of conception and delivery. No other conductor can make the strings sing as does

FOSTER & DAVID
Announce the engagement of

AUGUSTA
COTTLOW

Under their exclusive management
FOR A SPRING TOUR

March, April, May, 1912

Address all inquiries:
500 Fifth Avenue, New York
STEINWAY PIANO USED

Nikisch. Although Strauss was admirable, the palm must be accorded to Nikisch.

Eugen d'Albert, if I mistake not, is the only living composer who can boast of having 400 performances of an opera in Berlin, and this feat has been accomplished in considerably less than a decade. The 400th performance at the Kurfürsten Opera was conducted by the composer himself. With Mary Hagen, formerly of the Comic Opera, as Martha, Otto Beck as Pedro and Conrad von Zawilowsky as Sebastiano, the performance was a most praiseworthy one. D'Albert, as a matter of course, received an ovation, an ovation that no doubt pleased him far more than the great triumph which he recently scored here as a pianist when he appeared with the Philharmonic Orchestra, playing three concertos. And yet it was noticeable that the applause, although warm and prolonged, was far removed from the frenzied spontaneity and general participation on the part of all present that characterized the remarkable tokens of approbation recently witnessed at his concert. "Tiefland" has been d'Albert's one great success as a composer, but it is evident that he will never occupy the same place in the hearts of music lovers in general that he holds as a pianist. Yet, d'Albert's own deepest sympathies are wholly on the side of composition.

One of the most remarkable representatives of the French school of violin playing today is Renée Chemet, the Parisian. This gifted young artist has developed since her last appearance here to an astonishing degree. She plays with the true elegance of the Parisian school. Her tone is remarkably pure, warm and appealing; her technic, clear as crystal, is characterized by great purity of intonation, and she infuses into her delivery both poetry and temperament. Madame Chemet is today one of the greatest women violinists, and her playing is of the kind that cannot fail to give pleasure both to connoisseurs and to the musically uncultured. The program of her concert, given at Blüthner Hall, consisted of Tartini's G minor sonata, Lalo's "Spanish" symphony and Vieuxtemps' "Fantasia Appassionata." She invested even the faded music of the Vieuxtemps piece with so much poetry and passion and played it with such exquisite fancy that it made a vivid

impression. Admirably suited to her temperament is Lalo's "Spanish" symphony. The artist achieved an unqualified success.

Xaver Scharwenka's sonata for piano and cello, op. 46, was performed at the third and last subscription concert given by Florian Zajic and Heinrich Grünfeld at the Singakademie on Thursday. With the composer himself at the piano, the cello part being in the hands of Grünfeld, the work was given a noteworthy performance. It is a beautiful, melodious composition, and grateful both for the pianist and the cellist. Scharwenka was overwhelmed with applause. At this concert Tchaikowsky's string sextet, op. 70, entitled "Souvenir de Florence," a rarely heard work, was presented. In such an excellent rendition as it received, it is a very effective composition. Messrs. Zajic and Grünfeld had the assistance of H. Hasse and Fritz Espenhahn, G. Kutschka and Madame Rothstein-Steiner. Between the instrumental numbers Hermine d'Albert sang a number of lieder by Robert Franz and Hugo Wolf with rare sympathy and charm.

Clara Butt, with the assistance of her husband, Kennerley Rumford, gave a second well attended concert, appearing this time with piano accompaniment only. Again the extraordinary profundity and power of the diva's voice made a strong impression, while her artistic shortcomings were even more obvious than at her recent appearance with orchestra. Brahms and Schubert lieder are not for her, but her vocal gifts are such as both to delight and astonish an audience of any country. A striking feature of her singing is the remarkable flexibility of her voice in coloratura passages, as revealed, for instance, in Boieldieu's duet with variations, "Au clair de la lune." Such a facile technic, coupled with such a powerful, deep organ, is indeed a rare combination. Mr. Rumford sang rather tamely two groups of songs. Clara Butt's success with the audience was immense.

An interesting program of compositions by Frederick the Great and his contemporaries was given before an invited audience under the auspices of the Berlin Royal Academy of Arts in the hall of the Hochschule. The invitations announced that the Emperor and Empress would be present, but they sent their regrets at the last moment. It was a very distinguished audience, however, that assembled to listen to the pleasing, antiquated music. The program contained the first sonata for flute and piano and also the adagio and largo from the third and fourth flute concertos by Frederick the Great, the former opening and the latter closing the program. Paul Prill, the solo flutist of the Royal Orchestra, gave a beautiful and finished performance of these works, which revealed inspiration, a great deal of feeling and, considering the time at which they were written, no small degree of technical skill. The clou of the program, so far as actual musical worth was concerned, was Johann Sebastian Bach's trio for piano, flute and violin, entitled the "Musical Sacrifice," of which two movements were played. This is a most remarkable composition. Its principal theme was conceived by Frederick the Great himself, and it pleased Bach to such an extent that he utilized it for this fantasia. A number of lieder to the accompaniment of the lute and piano completed the program.

An excellent impression was made by Ralph Leopold, the American pianist, who gave a recital at Bechstein Hall, this being his second appearance here of the season, as he had made his debut with orchestra a couple of months ago. His program comprised the Bach chromatic fantasia and fugue, Ludwig Schytte's D flat major sonata, a Chopin group, numbers by Brahms, Debussy and d'Albert, and Liszt's paraphrase on "The Skaters," from Meyerbeer's "Prophet." Mr. Leopold again revealed an excellent technical equipment and a full, round, singing tone. He played with repose in the cantabile parts and with clean cut technic and good rhythmical effects in passages. He made an excellent impression, especially with his plastic touch and lovely tone.

Another American pianist, Adelia Hofgaard, a native of Texas, was heard at the Harmonium Saal, this being her first appearance in Berlin. She played Bach's toccata and fugue in D minor, the Beethoven sonata in A flat, op. 26, and compositions by Mozart, Schumann, Chopin and Liszt, revealing a well developed, reliable technic. Her thoroughness and accuracy showed Miss Hofgaard to be a conscientious and painstaking student. To make a successful concert pianist, however, a greater fund of temperament is necessary. Her tasteful phrasing bespoke her musical intelligence, but the vital spark was lacking in her playing.

The venerable old Singakademie was the scene of a small sensation on Sunday morning, when Sigmund Feuermann, the violin prodigy, aged eleven, made his debut with the Blüthner Orchestra under the direction of Edmund von Strauss. This boy appeared as soloist at one

of the Philharmonic concerts in London last autumn. The conferring of such a distinction upon so young a performer naturally brought him into the limelight of publicity, and not a little interest was manifested here among connoisseurs in hearing him. The way this little bit of humanity coped with the difficulties of the Brahms concerto baffles description. Naturally, the tone he draws from his little three-quarter size violin in diminutive, but his technic is scarcely less than phenomenal. His tone, although tiny, is pure and sweet, and he plays with the instincts of the musical genius. To make the Brahms concerto (so ill adapted to the violin) sound well is, of itself, a herculean task. If this child develops, there is no prophesying to what heights he may climb. It is a question, however, if such application as must have been necessary to master the Brahms concerto to such a degree, even in the case of such extraordinary precocity, will not have the effect of stunting the mind later; and with an arrested general mental development, his musical progress will also come to a standstill. Here in Berlin we frequently have opportunity to observe the fact that prodigies make wonderful flights up to the age of fourteen or fifteen and then stand still. With instinctive talent they can get to a certain point, but to get beyond requires a high order of intelligence, and this they rarely possess. When one does, then the result is an Elman or Zimbalist. No one can say what will become of the boy Feuermann, but certain it is that he is today a fiddling marvel.

Cornelia Rider Possart was the soloist of the Philharmonic popular concert on Wednesday under Dr. Kunwald's direction, she being by far the most important of the various American pianists heard in Berlin during the week. Madame Possart played the Mozart B flat major concerto with exquisite technical finish and with beauty and refinement of interpretation. Her intensely musical nature enables Madame Possart to revel in dynamic effects and to paint in beautiful tonal colors. Her plastic touch and her pearly, infallible technic, as well as her subtle insight into the composer's intentions, make her an interpreter of Mozart par excellence. She played with warmth and with spirit. Her reception was an enthusiastic one. The audiences at these Philharmonic "Pops" are highly appreciative and critical. Dr. Kunwald, besides following the

pianist with great fidelity, gave a magnificent performance of Beethoven's second symphony.

A Beethoven-Brahms program was given on Friday by Oskar Fried with the Philharmonic Orchestra. Of special interest were the "Deutsche Tänze," by Beethoven,

made an indelible impression. This incomparable singer stands today in the zenith of her powers. Her voice is fresher and more beautiful than ever, and her art has attained to that perfection and maturity which comes through an ideal union of soul and intellect, supported by a glorious vocal apparatus.



STRAUSS CARICATURED BY HANS DURSTHAFF.

Among the pianists of the week were Mark Hambourg, Arthur Schnabel and Carl Friedberg, and each achieved an emphatic success. The public was most impressed by and most enthusiastic about that young Titan of the keyboard, Mark Hambourg. His playing of the Liszt second rhapsody, in particular, represented the topmost peak of virtuosity, and it was virtuosity that was illumined by esprit and a glowing temperament. On the other hand, Hambourg in the Chopin playing revealed more emotion and tenderness than formerly. Friedberg is a much more staid and sane performer. He has not the glamor and glitter of Hambourg, nor has he that artist's immense technic. But he is a solid, legitimate player, who always gives satisfaction. His program contained, among other things, a new set of variations by Julius Weissmann, a work that both in structure and in contents revealed a composer of high ideals and good technical intelligence. Real inspiration, however, was not to be found in the novelty.

Mr. and Mrs. Francis MacLennan are at present touring in Great Britain with the opera ensemble gotten together by Ernst Denhof. The tour will continue until April 6, and among the cities to be visited are Edinburgh, Glasgow, Manchester, Liverpool and Leeds.

Willy Hess has been decorated by the Kaiser with the Order of the Crown. Hess has quickly come to be an important figure in the musical life of Berlin, and with his manifold activities as soloist, chamber music performer, teacher both privately and at the Hochschule and as leader of the orchestra of that institution, he is one of the busiest of all of our busy musicians.

Franz Wilczek, the distinguished Austrian violinist, has established himself in Berlin, where he intends to give a portion of his time to teaching. Wilczek was recently soloist of one of the symphony concerts under Oskar Nedbal with the Tonkünstler Orchestra in Vienna. His performance of the difficult Joachim "Hungarian" concerto elicited prolonged applause.

The Royal Opera intends giving a historical cycle of comic operas for the close of the season, including Gluck's "May Queen," Dittersdorf's "Doctor and Apothecary,"

VITTO MORATTI
VOCAL INSTRUCTION
For four years the only assistant of the late G. B. LAMPERTI
Authorized representative of his method
BERLIN W. Prager St. 11

Alberto JONAS
Jenaer St. 29, Berlin, W.

HOWARD WELLS
PIANIST AND TEACHER
Authorized representative of
LESCHETIZKY
Kunsteiner St. 6 Berlin W., Germany

RALPH GINSBURG
AMERICAN VIOLINIST NOW IN EUROPE

HARMONY and COUNTERPOINT
IN VIENNA
LOLITA D. MASON
Wien VIII Buchfeldgasse 6, Tür 11
Short and concise courses. Modulation and Analysis
easily made clear and applicable

MAESTRO FRANZ EMERICH VOCAL INSTRUCTION
PUPILS PREPARED FOR THE OPERATIC AND CONCERT STAGE
and **MADAME TERESA EMERICH**

Some Distinguished PUPILS of MAESTRO and MME. EMERICH:

CHARLES DALMORES, tenor, Metropolitan Opera Co. and Covent Garden. Lohengrin of Bayreuth festival.
ADAM DIERA, basso, Metropolitan Opera Co.
FRANCIS MACLENNAN, tenor, Berlin Royal Opera.
*HANS TÄNGLER, tenor, Royal Opera, Karlsruhe.
FRANK ECKHART, baritone, Berlin Royal Opera.
FLORENCE WICKHAM, mezzo-soprano, Metropolitan Opera Co.
PAUL KITTEL, tenor, Vienna Imperial Opera.
CAVALLIERE MARIO SAMMARCO, baritone, Metropolitan Opera Co. and Covent Garden.

PYTHAN GREENWOLD, basso, Berlin Royal Opera; next season, Metropolitan Opera Co.
MARGARETHA FRIEDRICH-MATERNAUER, mezzo-soprano, Munich Royal Opera.
*HELENA FORTI, soprano, Royal Opera, Prag; next season, Dresden Royal Opera.
*DAVIDA HESS, soprano, Stockholm Royal Opera.
*FRANCIS ROSE, soprano, Berlin Royal Opera; next season, Metropolitan Opera Co.
MARCELLA LINDB, the famous concert singer.

INSTRUCTION GIVEN IN ENGLISH.

GERMAN, FRENCH AND ITALIAN
The names marked * are those of pupils of Mme. Emerich.
Telegraph: Amt Wilhelmsstr. 15 BERLIN, W. W. Nicolai-Strasse

which are scarcely ever played; it was interesting to hear what the master composer could do in the way of writing real dance music. They are charming pieces. Julia Culp was the soloist, and with her wonderful renditions of "Clärchen's Songs," from "Egmont," and "Adelaide" she

IVLEDA DUTTLINGER
Concert Violinist
NOW TOURING IN EUROPE
Season 1912-1913
Management: J. E. FRANCKE, 1269 Broadway, New York

Leila S. HÖLTERHOFF
CONCERT SOPRANO
In Europe Season 1911-12
Address: Nassauische St. 24, Berlin W., Germany

E. POTTER FRISSELL
Leschetizky Method
For ten years a highly successful teacher of this famous method. Certificated and highly endorsed. Pupils appear frequently in public recitals before a musical audience. Special attention to Teacher's Course; also to piano harmony and theory. Apply, Eisenstuckstr. 16, Dresden, A. Germany.

RICHARD LOWE
Teacher of Singing
Thorough Preparation for the Operatic Stage
Bamberger St. 44, Berlin W., Germany

MAURICE VERA KAPLUN
ARONSON
Pianist-Pedagogue Concert-Pianist
BERLIN W., BOZENER ST. 6

GEORGE FERGUSSON
BARITONE
Vocal Instructor
AUGSBURGER ST. 64, BERLIN W., GERMANY

BILDUNGSANSTALT
JAQUES-DALCROZE
Begins its TEACHERS' COURSES
Theatre-Children's—Dilettantes Courses
in Garden City of Hellerau-Dresden
In New Building of Institute, October 15th
School Prospectus Nro. gives full particulars
Address: BILDUNGS-ANSTALT, - Dresden-Hellerau 78

King Clark
Studios
Kurfürstendamm 63, Berlin, W.

Mozart's "Marriage of Figaro," Nicolai's "Merry Wives of Windsor," Weber's "Abu Hassan," Cornelius' "Barber of Bagdad," Lortzing's "Der Wildschütz," Wagner's "Meistersinger," Humperdinck's "Hänsel und Gretel," Blech's "Versiegelt," and Strauss' "Rosenkavalier."

It is reported that Jose Vianna da Motta, who has been giving eight concerts in Lisbon, has married a descendant of the Spanish national hero, Don Rodrigo de Brivar, known as the "Cid." The artist has just returned to Berlin, shortly to resume his activities here.

ARTHUR M. ABELL.

PHILHARMONIC SOCIETY CONCERT.

The program of the New York Philharmonic concert of Thursday evening and Friday afternoon last, March 14 and 15, consisted of works by two giants and two gentlemen, all four of whom were geniuses.

The giants were Bach and Beethoven, and the gentlemen were Haydn and Mozart. The program was put together in a most interesting manner and gave a graphic illustration of the progress of music during the eighteenth century. The genial, energetic, virile "Brandenburg" concerto, No. 3, by Bach, with which the program opened, breathes the same wholesome spirit as Wagner's "Die Meistersinger" overture. Of course the whole manner of the man Bach differs from Wagner. But the composer who wrote "Die Meistersinger" could call the composer of the "Brandenburg" concerto brother. It is manly music, pure and simple, with none of the mincing steps and restrictions of the hobbie skirt.

Haydn's D major symphony came at the parting of the ways. The old world was left behind and the new world began to be revealed. Mozart's "Jupiter" symphony showed the last word in symphonic form before Beethoven expanded the form to suit himself. The great composer's C minor symphony, No. 5, brought the concert to a close. Between the work of Phidias Bach and Michaelangelo Beethoven the chaste art of the goldsmith, Benvenuto Cellini Mozart, lost nothing by comparison. The andante cantabile of the Mozart symphony was one of the memorable works of the evening. Max Liebling played the harpsichord part in the Bach concerto.

Kubelik Extends Tour.

There is such a demand for Kubelik that he has again extended his American tour.

Monday of this week he began his two weeks' tour with the New York Philharmonic Society, which will close with a concert at the New York Hippodrome, Sunday, March 31. After that he has three weeks in April filling some previously postponed dates as well as new ones.

The last week in April, Kubelik goes on tour with the New York Symphony Orchestra for six concerts, ending in Louisville, May 2. Then follows a joint tour with Bonci, the famous tenor, in the East and Canada.

Altogether, the Bohemian violinist will have given about one hundred and thirty concerts this season in the United States and Canada. A remarkable tour indeed. Kubelik sails for Europe, May 17. He was to have gone directly to South America, but owing to the present long tournee he has postponed the South American trip until 1913.

Madame de Varrene-Stock to Reenter the Concert Field.

Ten years ago, when she was Eleanore Meredith, Madame de Varrene-Stock was one of the popular concert and oratorio singers. Her voice and style were both admired in those days. After her marriage she retired for a time from public performances, but her artistic life was filled with activities. Madame de Varrene-Stock continued her practising, and during several trips abroad she "coached" with masters of repute; then she taught others how to sing, giving in some weeks as many as fifty lessons. From time to time she sang at private musicales, and as her voice developed it was expected that sooner or later the singer would reenter the concert field, and the prediction is being fulfilled.

Last spring Madame de Varrene-Stock was one of the singers engaged for the Toledo, Ohio, music festival, of which Arthur Korteuer is the musical director. After singing each night at the festival it was disclosed that here was an artist who rightfully belonged to the public. Critics praised her voice and the musical masses were most enthusiastic. The news that Eleanore de Varrene-Stock was again to sing in public brought other engagements. Quite recently the soprano sang at a musicale given by Stanley L. Silver, at the beautiful home of Mr. Silver, "Silver Crest," at Beechmont Park, New Rochelle, N. Y. Present on that evening were some New Yorkers who hear often the greatest voices, and these were loud in their expressions of delight on hearing Madame de

Varrene-Stock, who on this occasion sang the Bach-Gounod "Ave Maria," and was compelled to repeat it in response to the general request of all the guests. Immediately the host reengaged Madame de Varrene-Stock for the next musicale, which is to take place in April.

By study, thinking and working consistently along the lines of advanced artists, Madame de Varrene-Stock has become a singer of a kind which the great musical public is always eager to welcome. Experts pronounce her voice "richer and more beautiful than it was in her earlier days," and that is to be expected, for fine natural voices usually grow richer if the method of singing be correct.

The voice of the singer is one that thrills by its warmth of timbre and natural beauty; then, the singer's personality, so magnetic and womanly, wins her audiences even before she sings. Madame de Varrene-Stock has a big repertory of arias and songs which she sings in four languages. Besides splendid programs from the classical composers, she has interesting lists of the best modern songs. Always a student, it was not a hard matter for her to keep up with the novelties which appeal to the prominent singers on both sides of the Atlantic.

Many New Yorkers who recall the voice and art of Eleanore de Varrene-Stock will be glad once more to hear that she is back in the profession which she adorned so beautifully.

CHICAGO SUNDAY MUSIC.

CHICAGO, Ill., March 18, 1912.

St. Patrick's Day was celebrated musically by three interesting concerts on Sunday afternoon, March 17. A real Irish demonstration was tendered John McCormack, the famous Irish tenor, who appeared before a huge audience at the Auditorium Theater. The green color of Ireland predominated, the program being printed in that color and the soloist wearing in his buttonhole a shamrock. John McCormack was at his best and sang gloriously a program made up solely of Irish songs. He is justly the idol of the Irish contingent, as well as one of the most popular singers now before the public for all music lovers. He was beautifully accompanied on the piano by Spencer Clay, one of the best accompanists ever sent over from England.

At the Studebaker another popular singer, Alessandro Bonci, sang himself into the hearts of his admirers in a program made up of Italian, French and English songs. Bonci, who at his last recital here was highly complimented for his remarkable diction and his impeccable English, enunciated even better than previously recorded, as his English is today better than that of the average American singer, every word being well articulated and the text is readily understood without the use of printed program notes. Consequently his work was highly interesting, and he scored heavily with the public.

At Music Hall the Flonzaley Quartet presented the best chamber music heard in Chicago this season. The Flon-

zaley Quartet is today the greatest organization of its kind in America, and this place has been won by them through the homogeneity of playing, their clear understanding of the classics and beautiful interpretation of the modern works. They again demonstrated their superiority at Music Hall in the classics by their rendition of Haydn's quartet in G major and Mozart's quartet in D minor, and completely triumphed in the quartet in F by Maurice Ravel. The audience was lavish in its approval, and the success of the Flonzaleys was well deserved. It was a treat to hear them in their execution of the three quartets, which will long remain as a standard by which other organizations will have to be measured.

An Artistic Plumley Circular.

Emily Louise Plumley, the New York lecture-recitalist, has just issued a most artistic circular relative to her lectures and addresses. It is in the form of a booklet of eight printed pages with a neat cover, the whole bound with a silk cord. The paper is of the best quality with envelopes to match. The various subjects, each on a separate page, are presented in a brief, comprehensive and lucid manner and are as follows: "The Lecture-Recital, Ballads in Shakespeare," "Development of the Sonata," "The Art of Song," "The Poetry of Music and the Music of Poetry," "Irish Romance in Song and Story," "Lecture Groups," and "Commencement Addresses."

Enclosed with the circular is a handsome card stating that Miss Plumley has secured the services of Helen Shearman Gue, contralto of Plymouth Church, Brooklyn, to assist her. No doubt such a circular will be the means of bringing Miss Plumley's talents before a large number of persons who might be inclined to pass by a circular less attractive, but who can scarcely lay this aside before reading it from cover to cover.

Chicago Composer Wins Triumph in Jackson.

The critic of one of the dailies in Jackson, Mich., wrote as follows about James G. MacDermid:

The cycle, "Fair Jessie," makes heavy dramatic demands from first to last—demands which are fully met in treatment by Miss Hunt. The audience recalled the singer twice, and for an encore she sang a beautiful number by MacDermid, "The Song My Heart Is Singing." The American group consisted of three songs well contrasted in style, yet which in turn blend perfectly in character. By reception the choice for popularity is divided between Schumann's "Frühlingsnacht," "Fair Jessie" and MacDermid's "Charity" in the American group. As an encore for her work in this group Miss Hunt sang MacDermid's "Thy Baring Eyes." MacDermid and MacDermid are instances of influence of American life upon the temperament of the Scotch—a race who upon their native heath have never won general fame as musicians, but in this country have acquired the first honors as American musicians. MacDermid is a young man, living in Chicago, and has yet offered only songs to the public.

Nicht War?

There are twenty-two Americans in the great Metropolitan company of seventy-one artists today. The proportion in the Boston and the Philadelphia-Chicago Company is even greater.—New York Evening Sun.

The invisible supply of poles is exhausted. What remains for discovery? Lots of things, surely. We, for one, should deem worthy of front page exploitation the finding of a musicless restaurant.—New York Mail.



The above picture was presented to Louis Sampson, the young pianist, by his teacher, Leschetizky. The translation of the dedication on the picture is: To Mr. Louis Sampson in friendly remembrance of Theodore Leschetizky, Vienna, June 17, 1910.

John McCormack in Australia and America.

John McCormack, rightfully heralded as the "greatest Irish" tenor, is having marvelous success on his present concert tour in America, which followed immediately upon the singer's return from Australia, where he appeared with Melba. The following extracts from recent newspaper criticisms will interest his admirers in this part of the world, who are now hearing his beautiful voice:

John McCormack has proven himself one of the greatest of the present day singers of the concert stage, both in artistic importance and in power to attract the public. Among the newcomers he is without a rival, and at his very first appearance here, as in the other cities of America, he has jumped into such popular favor as is ordinarily attained by the stars of song only after long acquaintance. McCormack is now to be ranked in San Francisco's affections along with Tetraxini and Schumann-Heink, Bonci and Caruso. Yesterday's audience in Scottish Rite Auditorium was the biggest that could be crowded into the place. Seats on the stage



JOHN MCCORMACK.

and standing room in the balcony gave eagerly accepted accommodation to about five hundred persons beyond the regular seating capacity of the house.—San Francisco Examiner.

John McCormack, the Irish tenor, who sings like the best of the Italians, achieved a double triumph on his first appearance here. He not only packed Scottish Rite Hall and won over his audience from the first number, but he made his own people, the Irish, give vent to their enthusiasm in "bravos" that would have done credit to an all Latin gallery with Caruso and Tetraxini singing.

But after all there is a temperamental resemblance between the Celt and the Latin, and a voice like McCormack's makes racial barriers disappear. It is one of those Heaven-sent voices that seem to be given only to children born on the Mediterranean. McCormack is the dark type of Irishman and he might easily be mistaken for an Italian until he talks. His singing voice is reminiscent of Bonci's, but when he enters into conversation his language is not the language of Italy nor is his accent. That singing voice is an incredible geographical error. He should have been born in Italy by all the laws of music.

It seemed all the more incredible when he sang the beautiful aria, "Che gelida manina," from "La Boheme," and sang it as we have never heard it sung here by the greatest tenor who was born according to custom. The aria is so well known even to the casual opera followers—for "La Boheme" is our own favorite opera—that there was immediate chance for comparisons even by the inexpert. In a way it was a challenge. McCormack won his gathering triumphantly. That aria would have won a far more critical or captious audience. He can sing that to an all Italian gathering and draw an even more startling demonstration than that given by the nearly all Irish crowd last night.

Again in "Salve Dimora" from "Faust" did McCormack give us the full tones of his voice. Relentless judges who came to inspect him as a corio melted under this. There was not the slightest room for doubt. It was admitted that the Irish tenor who sings like an Italian had won fairly the right to be classed with the best of the Metropolitans. Some day he may sing here with Tetraxini and there will be a lasting Irish-Italian alliance formed in this city.

In simple beauty and clarity McCormack's singing of "Believe Me If All Those Endearing Young Charms" was as close to perfection as the human voice can reach.

When he sang it a film came over old eyes and weary ones saw the green glens again and heard their own skylarks singing as they soared upward into the blue. The music that can move this way is the music that is worth while.

So many people were turned away last night that Manager Greenbaum has announced an extra McCormack concert, to be given Friday night. The final concert will be given Sunday afternoon, as announced.—San Francisco Evening Post.

Mr. McCormack's voice has a quality of tonal sweetness rarely heard in the male voice. It is beautifully smooth and restful and

is decidedly of "lyric" tenor timbre—not a voice of brilliancy or a vehicle for the expression of tense emotionalism. Mr. McCormack himself sings with utmost natural ease; with a tranquillity that permits no intrusion of turbulent emotionalism. His diction is commendable and his use of his voice always productive of tonal beauty.—Los Angeles Express.

The singer wins by reason of his exuberant vitality, his human sensibility and his ability to sing in English ballads the musical construction of which as well as sentiment is well within the understanding of every hearer. His success must serve as a potent lesson to many ambitious young singers—and even to some equally ambitious older ones.—Los Angeles Herald.

Portland was captured last night by John McCormack, lyric tenor. For years we in the Pacific Northwest have known and liked his voice, through the agency of "canned music," and it was altogether a delightful experience to hear him in person, gaze upon his well filled figure, smile when he smiled and drink in the beauty of his Celtic songs.

When Mr. McCormack's silvery, sparkling voice was heard last night in the well remembered aria, "Che gelida manina," from Puccini's "La Boheme," the conviction deepened that McCormack is also a light opera tenor and that his dramatic art and finely polished vocalism make him win in that department as well as in the school of ballad singing. There are doubtless tenors who have more beautifully lyric tenor voices than McCormack has, but these tenors do not come to Portland. We can only dream grand climaxes, make the theater ring with the strength and beautiful tone color of a high B flat.

It was agreeable to note that so perfect is McCormack's singing method, he finished with the same ease as when he began and that his fine voice was not worn.—Portland Oregonian.

A night of excitement and keenest pleasure such as has not been enjoyed as a ballad concert since Clara Butt and Kennerley Rumford drew crowds to the Town Hall two or three years ago, signalized the first appearance last evening of John McCormack in Sydney's august hall of song.

From the first number to the last encores were the rule. The only exceptions took the form of double encores, in which respect the star was very generous. There can be no doubt whatever that, but for his departure tomorrow, he might have rivaled the Clara Butt record of twelve crowded concerts. He leaves indeed an un-reaped "boom" behind him, which we must hope he will garner in two years' time.

A more finished example of the vocal art in ballads could not be imagined than Mr. McCormack furnished here.

The Irish tenor has a reading of "Molly Bawn" that is all his own, vain is the hope that it may become general—for he sang it with the conversational intimacy of a lover who has his sweetheart before him. It was the tenderest personal appeal that any maiden ever heard—and it was addressed to 4,000 people. There was great excitement at the close.—Sydney (Australia) Morning Herald.

John McCormack's ballad singing at the Sydney Town Hall last night constituted a brilliant opening of the new musical year. The famous Covent Garden tenor had already become extremely popular by his singing during the Melba opera season and the opportunity of hearing him again, this time on the concert platform, and especially in Irish ballads, so appealed to the public that there was a great rush for places and at 7 o'clock the unreserved portions of the spacious hall were packed. Thus when the concert began there was not a vacant seat and the sight that greeted Mr. McCormack was particularly inspiring.

All the vocal gifts that so charmed the opera audiences were again in evidence. The tenor had captured the people anew before concluding the first group of songs.—Sydney Telegraph.

John McCormack gave one of the best ballad concerts that has been heard in Melbourne for a long time, in the Exhibition Building on the evening of New Year's Day. There was a huge audience which filled the concert hall proper and extended away far beyond the further side of the dome. The fifteen numbers on the program were increased to thirty-one by the encores, single, double or treble, which followed every one of them. John McCormack was in splendid voice and his genial style had no little share in making his songs effective.—The Melbourne Australasian.

The McCormack voice is a golden episode not likely to be repeated here for some time to come.

If this Irish boy is not known in a very few years as the greatest tenor in the world it will probably be because a careless builder dropped a warehouse or a terrace on him as he was passing.—The Melbourne Australasian.

Symphony Club Chamber Concerts.

Two chamber music concerts in the popular course of the New York People's Symphony Club took place last week, the first with the People's Symphony Quartet, made up of leading string players of the People's Symphony Orchestra; and the second by the Marquarre Sextet, of Boston, each with solo assistance. The principal novelty at the first concert was a pair of movements from the string quartet, op. 12, by F. X. Arens, the conductor of the People's Symphony Orchestra. They are melodious and pleasing in outline and effect; without making any display of contrapuntal learning, they are yet pregnant with themes and lucid in working out. Beatrice Bowman, soprano, sang Handel's "Sweet Bird" (with flute obligato) and Verdi's "Caro nome" in beautiful style and was obliged to add encores.

Certainly the audiences at the People's Chamber Music concerts are most interested, attentive and appreciative; the downpour of rain kept few away. Pauline Mallet-

Prevost, pianist, daughter of the president of the Symphony Society, showed herself an expert pianist in Smetana's trio.

Estelle Liebling, soprano, made a hit in her solos at the second chamber music concert, singing the "Indian Bell Song" ("Lakme") with obligato bells with fine effect; she had to repeat the latter portion, so insistent was the applause. The gavotte from "Manon" was charming, as was an encore, a "Shepherd Song," old English, in the Purcell style. The Marquarre Sextet, made up of the usual string quartet, with a double bass added, and Flutist Marquarre as head, gave most attractive numbers, and were vigorously applauded.

Kate Vannah, American Composer.

As a composer of songs, no name is better known and loved than that of Kate Vannah, whose compositions have secured world wide fame, both in the home and concert hall. After graduating with highest honors from St. Joseph's College, Emmitsburg, Md., she studied in Boston



KATE VANNAH.
American composer.

under Ernst Perabo, and later with George W. Marston, the composer. The faculty of St. Joseph's College conferred the honorary degree of Doctor of Music upon Miss Vannah in 1910.

The most celebrated songs of this composer are "Good Bye, Sweet Day" (three keys) and "Cradle Song" (three keys). The titles of her other successful songs are: "Bid Her Dream of Me" (two keys), "Brave Love" (two keys), "The Dreams I Dreamed" (three keys), "Maying" (two keys), "Never to Part" (two keys), "Over the Hills to Sunlight Town" (three keys), "Sunset" (two keys), "Sweet Honey Heart of Me" (two keys), "Tis Home Where the Heart Is" (three keys), "There's a Little Nook" (two keys), "Under the Wide and Starry Skies" (three keys), "When Love is Told" (two keys), "The Way I Go" (two keys), "Together, Thou and I" (two keys), "Three Red Roses" (two keys), "Separation" (low), "Parting" (low).

Miss Vannah's most popular songs and compositions are published by the White-Smith Music Publishing Company, of Boston, New York and Chicago.

Program for Volpe Concert.

The last subscription concert of the eighth season of the Volpe Symphony Society, under the direction of Arnold Volpe, will be given Tuesday evening, March 26, in Carnegie Hall. The soloists will be Leo Ornstein, the young Russian pianist, who will play the second concerto by MacDowell, and Margarete Goetze-Kellner, soprano, who will make her American debut at this concert.

The orchestral numbers will include Haydn's "Surprise" symphony and the overture, "Bartered Bride," by Smetana. In the second part of the program, which will be all Wagner, Madame Goetze-Kellner will sing "Der Engel," "Traume" and the aria, "Dich theure Halle," from "Tannhauser." The orchestra will play the "Meistersinger" prelude and the overture, "Tannhauser."

VIENNA

BUCHFELDGAASSE 6,
VIENNA VIII, February 2, 1912.

[Music students coming to Vienna may call on
The Musical Courier correspondent for all necessary
information.]

Eugene Ysaye, accompanied by the Tonkünstler Orchestra, under the artistic baton of Oscar Nedbal, played the Elgar B minor and the Bruch B minor concertos, preceded by the Leclair D minor concerto for violin, string orchestra and organ. This classical eighteenth century piece glowed with fresh beauty under the masterly reading given it by both artist and orchestra. As usual, the Bruch concerto had its large host of admirers and the artist received the enthusiastic ovation that is always his share when he visits this musical city. At the last he had to give an encore to the repeated recalls and chose the Saint-Saëns "Havanaise," with orchestral accompaniment. On March 4, Ysaye will give another concert, assisted by Pablo Casals, both under the Gutmann Concert Direction.

Theodor Szanto, pianist, at Bösendorfer Saal, showed mastery of the keyboard and played entirely without affectation. His readings were broad and musicianly. Four of his own compositions were played with all his consummate art. These were ultra modern and seemed to express that the composer still is in the musical mazes of the new route he had chosen.

Ambassador and Mrs. Kerens entertained the American colony in their palatial residence in honor of Washington's birthday. Only Americans were invited and about 300 guests filled the spacious rooms. General Consul and Mrs. Denby and Military Attaché and Mrs. Crotchett assisted in receiving. David Hochstein, violinist, accom-

panied by Walter H. Golde, played three numbers with a refined, poetical interpretation, strong musical feeling and brilliant delivery. He was the recipient of spontaneous, hearty applause at the close of each number. Mr. Golde proved to be an able and sympathetic accompanist. Refreshments were served in the different rooms, which were decorated in a profusion of cut flowers.

One of the young pianists now studying in Vienna is Joachim Jacobsen, a Cuban. He studied for some time in New York with Rafael Joseffy and then came here to pursue his work under Madame Malwine Brée and Prof. Theodor Leschetizky. Madame Brée regards Jacobsen as having much musical talent and a real individuality.



Marie Louise Bailey-Apfelbeck, the American pianist, whose artistic playing has before been commented on in these columns, gave the third in her series of concerts in Ehrbar Saal. It was a Schumann-Schubert program. The C major fantasia and "Papillons," op. 2, by Schumann, made up the first part, with the Schubert G major impromptu and the "Wanderer" fantasia closing the recital. She plays with delicacy, grace and poetical feeling, as well as strong dramatic ability. Madame Malwine Brée and Professor Leschetizky were

her last teachers. She is the possessor of a number of orders of merit bestowed upon her for her musical work.

Joan Manen, the Spanish violin virtuoso and composer, in his recent orchestral concert in Grosser Musikverein Saal, directed the prelude to the third act of his own opera, "Akté." Oscar Nedbal led the Tonkünstler Orchestra in Alfredo Casello's orchestral suite, which was heard for the first time. Then Manen played his own variations over a theme by Tartini, the F and G major; Beethoven's romanzas and Saint-Saëns' B minor concerto. Your correspondent was not able to hear this concert, but the papers declare that Manen is the heir of Sarasate's artistic ability in its many phases.

Alice Dukes, of Brighton, England, entertained a few intimate friends in honor of the highly talented composer and pianist, John Powell, of Virginia. Mr. Powell played his own double fugue with variations, which is attracting much favorable comment from the musicians and critics who have heard it. It is based on a theme by F. C. Hahr, a Swedish composer, to whom it is dedicated. Although modern in tendency, it avoids the unpleasant harshness of meaningless discords and is worked out logically and with a warm thread of romance pervading the whole that prevents it being dry or uninteresting in a single passage. This spring, at its annual musical festival, Richmond, Va. (Mr. Powell's native city) will hear him give a program in which this fugue will be included, and Zimbalist will play Mr. Powell's concerto. His favorite teacher, Madame Malwine Brée, was present at the tea and was one of the first to congratulate her former pupil on his worthy achievements. Mr. Powell has done extensive concert work in Europe for the past several years, and it is probable that America will hear him in the near future.

Mr. and Mrs. Luigi von Kunits entertained their many friends in the pleasant studios of the painters, Julius Bosse, Alfred Pirkert and Herr Mayer. A musical program was given, in which Rita Curie sang the aria from Verdi's "Don Carlos" and Schubert's "Allmacht"; Baroness Kellersperg sang the "Habanera" from "Carmen" and Brahms' "Von ewiger Liebe." Both artists were formerly in the Volksoper here, so, needless to say, gave excellent renditions. Josephine Fischer, of the Volksoper, sang Adolf Wallnöfer's "Mädchen Lied," and Ludwig Jaucha's "Im Walde" and "Ein Sonnenstrahl," these last two poems being by the well known Austrian poetess, Harma von Skoda. Later, she added a song by Rudolf Muchsel, who accompanied her. Besides acting as accompanist to the singers, Mr. von Kunits and Vera Barstow played a duet on a quaint old viola d'amour and violin. Professor Johann Krall, a famous old violin teacher and composer, wrote a number of interesting compositions for this long obsolete instrument, of which he pronounces Von Kunits to be the best living performer. He also presented the instrument to the artist from his large collection. This duet of Professor Krall's charmed the hearers, not only by the novelty of the unfamiliar instrument, but by its beauty as well. Miss Barstow played with all her accustomed grace of delivery and musical expression. Walter E. L. Kirschbaum, a former pupil of Rosenthal, gave several piano numbers with brilliancy of execution and a fiery interpretation. Julius Lubowsky, cellist, played with musical feeling, and little eight year old Romana Stahl gave much amusement by her mimicry in her songs.

The committee in charge of the musical festival which is to be held here the latter part of June are busy making arrangements. Arthur Nikisch, Franz Schalk, Bruno Walter and Felix von Weingartner will direct the Philharmonic Orchestra and the choruses, besides the opera performances. Compositions by the great musicians who were born in Austria or have lived here are to be used exclusively in the festival, and this offers a rich fund to select from.

There have been many changes recently in the personnel of the Royal Opera. Madame Charles Cahier is away and expects to attend the Wagner festivals in Brussels, Budapest and Munich. Gregor Fitelberg, formerly director of the Warsaw Philharmonic Orchestra, has been engaged for six years as conductor. Bruno Walter's leave of absence from May to October to direct the Richard Wagner and Mozart festivals in Munich has already been mentioned in this paper. The two tenors, Josef Mann, from the Polish National Theater in Lemberg, and Herr Picaver, have been engaged for several years and are to make their Vienna debuts in March, as does also Herr Baklanow in the German roles. He has already sung here in Italian and French. The baritone, Ludwig Rozsa, of the Budapest Hofoper, has been engaged from September, 1913, for five years. Director Gregor is evidently sparing no pains to procure good material for the opera, and is particularly fortunate in having secured Conductor Fitelberg, one of the very best of the younger men in all Europe.

Luigi von Kunits has been engaged by the Columbian Conservatory of Music in Toronto, to have charge of the

MARI RAPPOLO
PRIMA DONNA SOPRANO
Metropolitan Opera House
Management, CONCERT DIRECTION M. H. HANSON, 437 Fifth Avenue, New York

HEINRICH MEYN
Basso Cantante
VOCAL STUDIO:
150 West 50th Street
New York
M. H. HANSON, Manager
437 Fifth Avenue

HENRI SCOTT
Leading Basso
Chicago Grand Opera Co.
Concert Direction:
M. H. HANSON
437 Fifth Ave., New York

Adele Krueger
DRAMATIC SOPRANO
Concert, Oratorio, Recital
MANAGEMENT: CONCERT DIRECTION, M. H. HANSON, 437 Fifth Ave., N. Y. City

HENRIETTE WAKEFIELD
CONTRALTO
METROPOLITAN OPERA HOUSE, NEW YORK
SOLE MANAGEMENT:
CONCERT DIRECTION M. H. HANSON

BORIS HAMBOURG
Famous Russian "Cellist"
NOW IN AMERICA
Management, CONCERT DIRECTION
M. H. HANSON, 437 5th Ave., New York
European Managers, The Gaiety International Musical Agency, London

W. DALTON-BAKER
BARITONE
Returns to America, Season Jan., 1912
Management: CONCERT DIRECTION M. H. HANSON
437 Fifth Avenue, New York

GEORGE HARRIS, Jr.
TENOR
RECITAL, CONCERT, ORATORIO
Management: M. H. HANSON
437 Fifth Avenue, New York



STOJOWSKI
The Eminent Polish Pianist and Composer
Available for Concerts Entire Season, 1911-12

Management: M. H. HANSON, 437 Fifth Avenue, New York

A limited number of advanced students will be accepted

Address applications in writing to Mr. STOJOWSKI, care of M. H. HANSON

violin and string departments and to conduct the students' orchestra. He will probably do extensive concertizing as well. The conservatory is to be congratulated on securing the services of such an able musician and pedagogue. His playing has been commented on so often in these columns that he needs no introduction to the readers of THE MUSICAL COURIER.

Mr. Ehrhardt, of Chicago, a former pupil of Emil Liebling, and also of Alberto Jonas, in Berlin, has come to Vienna to continue his studies on the piano.

Madame Ternina, accompanied by her aunt, is in Vienna to enjoy a short vacation from her Munich work among her many friends here.

LOLITA D. MASON.

Johnston's Artists in Many Cities.

Madame Namara-Toye, the soprano, left New York Monday, March 18, for the Middle West, to fill concert engagements. The singer will continue her trip to California, where she will visit her home in Los Angeles. Arrangements are being made for Namara-Toye to sing in Los Angeles and other California cities during the three weeks she will be there.

Luba d'Alexandrowsky, the young Russian pianist, who has appeared in New York and other cities with great success this season, will sail on the Potsdam, of the Holland-American Line, March 26. Miss d'Alexandrowsky goes direct to Paris to fill concert engagements and then to London during the season. Later the young pianist will go to her home in Florence, and spend the summer preparing her repertory for next season in this country.

John McCormack, the celebrated Irish tenor, is repeating his record breaking tour in the West. In Chicago recently the popular singer gave a concert at the Auditorium and sang to a \$5,300 house. There is a tremendous demand for McCormack next season, and R. E. Johnston and Charles L. Wagner already have booked him for many concerts.

Arrangements already are being made by R. E. Johnston for an elaborate reception and banquet in honor of Ysaye upon his arrival in America, November 8 next. It will be held at Louis Martin's, and several hundred guests, made up of distinguished citizens and celebrities, will gather to meet Ysaye. The musical program will be presented by Mr. Johnston's young artists, and will close with a number by the virtuoso himself. Among the noted artists who will attend are Leopold Godowsky, John McCormack, Riccardo Martin, Adeline Genee, Rudolph Ganz, Scharwenka, Lina Cavalieri and others.

Several of the New York concert managers are arranging to move to new quarters this spring, preparatory to their summer campaign for next season's business. R. E. Johnston is sending out announcements of a new address after April 25, when he will be installed in the Commercial Trust Building, Broadway and Forty-first street.

Henry Such Violin Recital.

A delightful private recital was given by Henry Such, violinist, and Robert Schurig, baritone, in one of the Baker Building studios, Philadelphia, Wednesday evening, March 13. Mr. Such's program numbers included Handel's sonata in A; Paganini-Kreisler's prelude and allegro; Ysaye's "Rêve d'Enfant"; Schubert-Wilhelmj's "Ave Maria"; Drigo-Auer serenade; "Wieniawski's tarantelle and Paganini-Wilhelmj's introduction, theme and variations. Mr. Such's playing of these widely contrasted selections was most notable for highly developed technic of bow and left hand, poetical interpretation, beautiful tone and mastery of bow. He has distinguished himself as one of Philadelphia's most convincing artists and sincere musicians.

Mrs. Such's accompaniments were models of sympathy and support. There was an appreciative audience, and the evening was one of the most charming of the Philadelphia season.

Mrs. Snyder in Italy.

Mrs. Snyder, formerly in the managerial line in St. Paul, Minn., who is also known as a very remarkable singer, has gone to Florence, Italy, to continue her studies.

A song publisher gravely announces that only one song out of ninety-five attains popularity. After hearing the popular ones the imagination balks at the task of considering what the other ninety-four must be like.—Seattle Post-Intelligencer.

Victor Kúzdó, Hungarian Violinist.

Among the resident violinists of New York, one of those most favorably known is Victor Kúzdó, whose native country is Hungary, the land of the Magyars. His genius for music he did not inherit from his parents, but is a racial legacy possessed, he claims, by most Hungarians. In early childhood he betrayed great love and extraordinary talent for music, the violin having had a special charm and fascination for him. His parents, eager to give him every possible advantage, engaged a renowned instructor of Budapest to take charge of his training. This eminent master successfully prepared him



VICTOR KUZDÓ.

for the examinations of the National Conservatory of Music, which he entered at the age of nine. His progress was surprisingly rapid. Three years of hard study at this institution developed him into a juvenile virtuoso.

Leaving school, Mr. Kúzdó immediately embarked upon the career of a concert violinist, and created unbounded enthusiasm wherever he played. Many countries were visited. In Germany he attracted the attention of Joachim, who frequently coached him in the interpretation of his solos and predicted a brilliant future for him.

After several years of traveling in Europe, he sailed for America, accompanied by his parents. Many tours were undertaken from coast to coast, and his efforts were

invariably crowned with artistic and financial success. Tiring of the excitement and fatigues of virtuoso life, Mr. Kúzdó finally decided to settle down to the more tranquil and congenial occupation of instructor and composer for his favorite instrument. Hundreds of students have been taught, and many have become successful concert players, besides a large number have entered the professional ranks as teachers and members of prominent orchestras. It is worthy of mention that although Mr. Kúzdó enjoyed the instruction and coaching of such celebrities as Joachim, Lotto, Thomson and Remenyi he still possesses the ambition for further study and artistic growth, the proof of this statement lies in the fact that he quite recently went abroad for the special purpose of studying with Leopold Auer and intends to return to him in the near future.

Mr. Kúzdó has not appeared in public for many years, yet he constantly enlarges his repertory. Novelties for the violin always have an interest for him, and if any new composition has merit and pleasing qualities he immediately adds it to his already long list of solos.

As a composer for the violin he has been quite active. Many of his pieces and studies are published here and in Europe and are in demand on the concert platform as well as in the class room. His familiarity with the ancient and modern violin literature is remarkable. His playing is characterized by the abandon, warmth and finish of the true artist. Being cosmopolitan in taste, he believes that the proper rendering of a Spanish dance of Sarasate, a Hungarian rhapsody of Hubay, a Wieniawski or Vieuxtemps morceau is as much of an artistic achievement as the classic interpretation of a Bach sonata or the Beethoven concerto.

Herzberg with Parlow.

Max Herzberg, accompanist for Kathleen Parlow, reports success on the tour, especially big being the demonstrations at St. Paul and Faribault, Minn. The itinerary is as follows: From Winnipeg to Calgary, Manitoba; then March 21, Victoria, B. C.; 23d, Vancouver, B. C.; 29th, Saskatoon; April 1, Edmonton; 3d, Fort William; 8th, Montreal; 9th, Ottawa; 12th, Toronto; 13th, Quebec.

The Manitoba Free Press (Winnipeg) said:

Max Herzberg did his work at the piano so perfectly that for the most part only the sub-consciousness of the audience was affected by it. Observation revealed the fact that he produces a clear, crisp tone and plays with much of the neatness that distinguishes Miss Parlow.

The Mendelssohn Choir of Toronto gave two concerts in Carnegie Hall last week, and they were remarkable. To be accurate, no such choral singing has been heard in this city since the choir was heard here for the first time some five years ago.—New York World.



A. CARBONE

Bonci, the famous tenor, says: "Signor Carbone is a Master in the Art of Singing, not second to any other teacher in America or in Europe. I recommend him heartily as a true, competent exponent of the Italian Bel Canto."

Art of Singing in all Branches, Voice Production—Interpretation

Thirty years experience
Late with the Metropolitan Opera
Circular—Carbone's Breath
Controller sent on application
CARNEGIE HALL, NEW YORK

BISPHAM

CHARLOTTE MACONDA

Season 1911-12 Now Booking

FOR DATES ADDRESS:
LOUDON CHARLTON
Carnegie Hall, New York

MANAGEMENT:

R. E. JOHNSTON, St. James Building, New York

Chas. L. Wagner, Associate Manager

ARTHUR SHATTUCK

—Pianist—
American Season Beginning November 1911

Presented by

HAENSEL & JONES

No. 1 East 42d Street, New York

STEINWAY PIANO

Management:

ANTONIA SAWYER

Metropolitan Opera House, 1425 Broadway

New York

KATHARINE

GOODSON

THE WORLD RENOWNED PIANIST
KNABE PIANO USED

CINCINNATI

9 The Westmoreland, Mason Street, Mt. Auburn,
Cincinnati, Ohio, March 9, 1912.

Wilhelm Bachaus, in a piano recital of such fine contrasts as to satisfy the most diverse tastes, afforded keen pleasure to all who were fortunate enough to hear him March 9, at Emery Hall. This remarkable pianist was soloist at the symphony concerts of February 16-17, and created so much enthusiasm that a return engagement was announced immediately. The program Saturday night opened with chromatic fantasia and fugue (Bach), followed by the Beethoven F minor sonata ("Appassionata"). Next came a group of Chopin, including the waltz in A flat, the ever lovely berceuse, waltz No. 2, in C sharp minor, nocturne in C minor, prelude in G minor, E flat, and A flat, ballade in A flat. A prelude by Rachmaninoff followed the Chopin numbers, then two Liszt selections, "Walde-rauschen" and "Liebestraum No. 3." "Soiree de Vienne" (Schubert-Liszt) and the Schubert-Tausig "Military March" brought to a close an exceptionally interesting concert.

Douglas Powell, baritone, will be the soloist at the popular concert March 10. Mr. Powell, who is a well known Cincinnati singer, will be heard in an old English aria, "O, Ruddier Than a Cherry" (Handel) and two songs, "Don Juan's Serenade" (Tschakowsky) and "Song to the Evening Star" (Wagner). The orchestral numbers have been carefully selected, carrying out Mr. Stokowski's policy of sweetness and light, combined with solid educational value for these Sunday concerts. Mozart's overture to "The Magic Flute" will be given, followed by "Carmen" suite No. 1 (Bizet), andante from Beethoven's C minor symphony, menuetto (Boccherini) and "Styrian Dance" (Michiels).

There will be no soloist for the concerts of the Cincinnati Symphony Orchestra March 15-16, but instead a delectable program of British music for the enlightenment of those who have come to regard Saint-Saëns, Sibelius, Strauss and other grand, gloomy, or peculiar moderns as the only composers worth while. Part I will be given over to Stanford's "Irish" symphony. Part II offers such early English tone pictures as "The King's Hunt," John Bull; "Quodling's Delight," Farnaby; "Dido's Lament," Purcell, and "Selling's Round." Variations, "Enigma" by Elgar and "Ouverture di Ballo," Sullivan, rounded out the program.

Hans Richard, one of the artist teachers at the Cincinnati Conservatory of Music, whose concerts are looked forward to with pleasant anticipation, will be heard March 14 in Conservatory Hall.

Louis Victor Saar, pianist, and Johannes Miersch, violinist, will give an evening of sonatas at the Odeon, March 11, this concert being the tenth in the College of Music subscription series.

Adolph H. Stadermann has been appointed organist for the May Festival. This will be the third time Mr. Stadermann has held this important post, which is one of much difficulty. The organ in Music Hall is so far back from the front of the stage, and during May Festival week so hidden by tiers of seats for the chorus, that the organist is obliged to keep a quarter beat ahead of the conductor, receiving his signals by means of mirrors, or, as in the case of the operetta "Paoletta," by electric flashlights.

Forty men from the Cincinnati Symphony Orchestra will form the summer orchestra at the Zoological Gardens this year. The plan of engaging such of the symphony men as were willing to remain in the city during the summer for a permanent orchestra (in place of the visiting brass band) was inaugurated last season. This year the summer orchestra will remain under the management of the Symphony Orchestra Association. Negotiations are under way to secure a capable conductor. July 7 to 20, inclusive, the summer orchestra will fill dates at Michigan summer resorts, under the personal direction of Manager Oscar Hatch Hawley. During that time the Ben Greet Players will be the attraction at the Zoo. The orchestra will also fill a three days' engagement at Knoxville, Tenn., previous to the opening of the Zoo Gardens, May 25. The summer concerts at the Zoo were so successful, and kept on such a high plane of general excellence last year, that the announcement they are to be repeated is welcome news.

JESSIE PARTLON TYREE.

Later Cincinnati News.

9 The Westmoreland, Mason Street, Mt. Auburn,
Cincinnati, Ohio, March 16, 1912.

Minneapolis need no longer rely on her flour mills for publicity. Emil Oberhoffer and the Minneapolis Sym-

phony Orchestra, a body of seasoned musicians, well trained, and led by a concertmaster of exceptional gifts, are attending to the laurel winning business for the Northwestern city on the orchestra's first Eastern tour. Conductor Oberhoffer and his men were given a cordial reception when the orchestra played its first concert in Cincinnati, March 13, at Emery Auditorium, presenting this program:

Overture, Lenore, op. 72, No. 3.....Beethoven
Symphony No. 6, Pathétique, op. 74, in B minor.....Tschakowsky
Aria, Ave Maria, from Cross of Fire.....Bruch
Serenade for string orchestra, Eine Kleine Nachtmusik.....Mozart
Tone poem, Tod und Verklärung, op. 24.....Strauss

The orchestra proved its mettle in the opening number, which displayed an unusually good string section and a majestic volume of tone. The third movement of the Tschakowsky "Pathétique" symphony was given with splendid, even barbaric, vigor and elan, although all the world need not agree on Mr. Oberhoffer's interpretation of the first two movements. Mozart's delightful "Nachtmusik" was exquisitely played, and the Strauss tone poem, "Tod und Verklärung," under the baton of a conductor as sincere and painstaking as Emil Oberhoffer, was very impressive. Lucille Stevenson, soloist, sang the aria from Bruch's "Cross of Fire," but made a better impression in her encore, "The Lark Now Leaves His Watery Nest."

Patrons of the Cincinnati Symphony Orchestra concerts enjoyed a rare treat in the "feature program" of March 15 and 16. In place of the usual soloist, Conductor Stokowski arranged a program of old English music, quaint and fanciful, supported on one end by Sir Charles Villiers Stanford's "Irish Symphony" and on the other by Sir Arthur Seymour Sullivan's brilliant "Overture di Ballo." This symphony is interesting not only to the musician, but also to the student of history and folk lore on account of the many old Irish songs used, especially in the finale, with its principal theme based on that rousing ballad, "Remember the Glories of Brian the Brave." "The King's Hunt," by John Bull, "Quodling's Delight," Giles Farnaby, played by a combination of woodwinds to give the effect of the old time shawms, "Dido's Lament," Henry Purcell, "Selling's Round," William Byrd, comprised a group which exhibited all the calm, restrained joy and—in the case of "Dido's Lament"—the tempered sorrow of an age far removed from modern unrest. Elgar's variations—"Enigma"—offered a pleasing musical puzzle for the inquisitive mind.

The fifth of the series of popular concerts by the Cincinnati Symphony Orchestra will take place in Emery Auditorium, March 24. Florence Hardeman, violinist, a Cincinnati girl who has been much in demand for solo and ensemble work since her professional debut, will be the soloist. This program will be given:

Overture, Rienzi.....Wagner
Zigeunerweisen.....Sarasate
Intermezzo and barcarolle, from Les Contes d'Hoffmann.....Offenbach
Ballet music from Gioconda.....Ponchielli
Finale from symphony in G major, No. 13.....Haydn
Andante and finale from violin concerto.....Mendelssohn
Two Hungarian Dances (by request).....Brahms
Overture to William Tell.....Rossini

Hans Richard's piano recital at the Cincinnati Conservatory of Music, March 14, attracted an overflowing audience in spite of the inclement weather, and the enthusiasm with which his art was received left no doubt as to his status and popularity with Cincinnatians. His pianism is thoroughly satisfying for, first of all, he is equipped with a facility which easily surmounts the most intricate technical difficulties, and this, combined with an exquisite touch, warmth and beauty of tone, extraordinary appreciation for dynamics and a fine sense of the artistic, are some of his most striking assets. He is indeed a virtuoso of a rare type. Endowed with strong personal magnetism, temperament and logical discernment, in addition to his other strong qualities, he is in command of rare resources. His program was of unusual intrinsic merit, opening with a splendid novelty, the prelude and fugue of Hans Huber, which Mr. Richard gave an exuberant, brilliant performance, thus setting the high standard which he maintained throughout the evening. His exquisite playing of the Chopin and Moszkowski double note etudes, with their fleet, pearly runs and charms of nuance, were the quintessence of refinement. In the "Siegfried's Liebesgesang" of Wagner-Tausig, his beautiful cantilena and careful, brilliant working out of detail brought him salvos of applause, while "Isolde's Liebestod," with its exquisite sentiment and temperamental climaxes, was perhaps the favorite of the evening. But it was in the closing number, the dramatic B minor sonata of Liszt, that Mr. Richard gave the finest account of his pianism and musicianship. He entered into

this rhapsodic poem with nobility, sweeping temperament, sardonic power, poetic beauty or sonorous brilliancy, in accordance with the varying moods of the intricate work, and gave it a notable presentation. Mr. Richard is a pianist of extraordinary measure, and stands among the leading virtuosi of America.

The Conservatory Orchestra, under Pier Adolfo Tirindelli, will give its fourth concert this season, April 11. Edgar Stillman-Kelley's "Confluenza" will be given, also the Schubert D major symphony, a Glazounow suite and the "Marche Algerienne" of Saint-Saëns. Ethel Piland, pianist, and Edwin Ideler, violinist, two gifted students of the artist department of the Conservatory, pupils respectively of Frederic Shailer Evans and Signor Tirindelli, will give a joint recital, April 2, in Conservatory Hall. Romeo Frick, the American baritone, has had a most successful season in Berlin, where he has been established as teacher and concert singer for the past two years. His next important engagement is a soiree at the Spanish Embassy. Mr. Frick is well remembered through his concert work in this city while a student under Miss Baur. The German department of the Cincinnati Conservatory of Music gave a very clever little play, March 15, "Die Erbschaft," written by the German teacher, Olga Louise Sturm, who also assumed a role in the production, impersonating the poor grandmother, who later turns out to be wealthy. Entr'acte music was furnished by three talented pupils, Hazel Dessery, Alma Betscher and June Elson. A large audience was present and testified appreciation by frequent applause.

An attractive evening of song will be given at the Odeon, Tuesday, when the College of Music presents a number of students from the class of Signor Mattioli in an interesting program. A recital by Signor Mattioli's class is always a splendid treat. A number of advanced students will be heard at this recital. The College String Quartet will give its final concert at the Odeon, March 26. Messrs. Miersch, La Prade, Werner and Argiewicz are artists well worth hearing. Frederick J. Hoffmann will assist at the piano, playing the Rheinberger quartet in E flat major. Other works to be performed are the quartet in C minor by Brahms and variations on "Death and the Maiden," by Franz Schubert. The College of Music subscription series ends April 9, when members of the faculty will appear as soloists with the orchestra, under the direction of Albino Gorno. The soloists will be: Johannes Miersch, violinist; Ignatz Argiewicz, cellist; Adele Westfield and Romeo Gorno, pianists.

Among the notable music events of the near future are: John McCormack in song recital, March 20; the New York Philharmonic Orchestra, Jan Kubelik, soloist, March 27, and the famous London Symphony Orchestra of 100 musicians, Arthur Nikisch, conductor, April 22.

Carrie Jacobs-Bond, of Chicago, gave a program of her own songs and music recitations before the Wyoming Musical Club, March 11. This club, which contains many talented amateurs, varies its programs by bringing outside artists for an occasional recital.

JESSIE PARTLON TYREE.

Pennsylvania College Clubs.

The annual concert of the college glee and mandolin clubs was given on March 15 at the Pennsylvania College for Women, Pittsburgh. The glee club is under the direction of Elise Graziani and the mandolin club is conducted by Miss Butterfield, both teachers at the college. The work of both these clubs, especially that of the glee club, has reached a high plane, Madame Graziani having succeeded in raising the standard of its work. The program for this concert follows:

May Song	Rueffer
Glee Club.	
Berceuse	Godard
Kinawish	Wieniawski
Mandolin Club.	
May Night	Brahms
Lullaby	Brahms
Serenade	Straup
Miss Palmer.	
Cantata	Blair
Glee Club.	
Soloists: Miss Butterfield, Miss Palmer.	
Spanish Dance	Winne
Mandolin Club.	
The Sweet of the Year	Beach
From the Land of the Sky-blue Water	Cadman
Miss Williams.	
De Little Pickaninny's Gone to Sleep	Johnson
Glee Club.	
Medley	Stahlman
Mandolin Club.	

In the new Drury Lane drama the horses, we are told, will gallop down the stage, "and pull up in time to avoid the orchestra." That is just where we shall miss the real thrill.—London Opinion.

Ellison Van Hoose, Tenor.

Ellison van Hoose is one of those singers who can be depended upon. His remarkably successful career is the result of this fact, together with another fact of equal importance, namely, that he invariably pleases. His long and varied experience in opera, oratorio, choir and concert, his training under the most proficient instructors, and his natural talents all worked together for an artistic career of unusual dimensions. He is in constant demand and is kept busy from one end of the season to the other.

Mr. van Hoose has just returned from a tour of the South, which took him as far as Texas, only to find more engagements awaiting him in New York on his return. He was associated for four years with Madame Melba and engaged in two extensive tours with Madame Sembrich, which added materially to his reputation and helped to establish him firmly as one of America's most proficient singers. He has sung under Nikisch in Leipzig and with the Berlin Philharmonic, in the opera houses of Europe, and only recently won a big success in Sav-



ELLISON VAN HOOSE.

age's English production of "The Girl of the Golden West," and as a member of the Chicago-Philadelphia Opera Company.

The following letters speak for themselves:

Letter received by N. J. Corey, manager of the Detroit Orchestral Association and one of the prominent musicians of Detroit, from Leopold Stokowski, conductor of the Cincinnati Symphony Orchestra:

My Dear Mr. Corey:

We rehearsed today with Mr. Van Hoose and everything went splendidly. He is indeed a fine artist and has a remarkable voice.

(Signed) LEOPOLD STOKOWSKI.

Letter received by Mr. van Hoose from Mr. Corey:

The verdict of our audience you noticed. Everybody was more than delighted. I wish we could have you for our Wagner program next season. I shall recommend same to our directors.

(Signed) N. J. COREY.

A few press notices corroborate this view:

Mr. Van Hoose tried himself with "Thy Tiny Hand Is Frozen" ("Che Gelida Manina") from Puccini's "La Boheme." It's the best thing in the heavily overrated Italian's output and Mr. Van Hoose sang it much better than Alessandro Bonci. . . . Nor is this praising Mr. Van Hoose overmuch. But comparisons are odious and this one need go no further.—St. Louis Globe-Democrat.

Following the introductory song came the soloist of the evening, Ellison Van Hoose, who possesses a remarkably high and clear tenor voice of great power and flexibility. Mr. Van Hoose chose for his opening number the tremendous aria from "La Boheme," that gem of operas, and his rendering of the exquisite wording left nothing to be desired. Mr. Van Hoose's personality is highly pleasing and his frank, cordial manner toward his audience established a bond which added immeasurably to the enjoyment of his portion of the program. His second group of songs was sung in German and proved the soloist a master of several languages.—Fort Wayne Daily News.

The large audience . . . was keyed to a high pitch of expectation in the thought of hearing Ellison Van Hoose, an American singer, whose genius has won him recognition abroad. Throughout the evening he showed himself exceedingly friendly and seemed heartily to enjoy the songs, and in several instances returned to sing again. . . . The velvety quality of tone together with the

exquisite sentiment which he brought to their singing make them a beautiful memory.—Fort Wayne Journal-Gazette.

Mr. Van Hoose sang the well known aria from Massenet's "Herodiade," "Adieu donc," and there was a great deal of well deserved applause for the style and finish with which he gave this somewhat saccharine music.

This artist has a tenor voice of splendid quality, more of a lyric tenor than a dramatic, and the aria which he selected for yesterday admirably suits it. There was nothing to show the tremendous strain he has been under recently in filling his opera engagements and the audience was so well pleased with his work that an encore was emphatically demanded.

"Celeste Aida" was the choice of Mr. Van Hoose in response to the applause. This he sang with great feeling and sentiment, carefully modulating his tones and phrasing admirably. He did not attempt to blurt out big tones and his rendition of the popular Verdi number was all the more enjoyable because he did not.—Philadelphia Star.

OPERA CONTEST CONDITIONS RECALLED.

[From the New York Times.]

On December 15, 1908, Giulio Gatti-Casazza announced that the directors of the Metropolitan Opera Company had decided to give a prize of \$10,000 for the best opera written by a native born citizen of the United States, no matter where he lived. The other conditions were:

The entire performance, including intermissions, must not exceed three and a quarter hours.

The libretto must be in English. If an adaptation of any existing literary work, it must be a new adaptation.

The contest opens on December 20, 1908, and closes on September 15, 1910.

All scores must be anonymous, containing a mark of identification corresponding with an identical mark on a sealed envelope containing the names of the composer and librettist.

The award will be made by a jury of recognized authorities selected by the board of directors of the Metropolitan Opera Company.

The agreement of at least two-thirds of the jury is necessary for a decision. The jury at its discretion may reopen the contest for a period of eighteen months.

The opera receiving the reward will be staged by the Metropolitan Opera Company in New York the season following the making of the award.

The opera company shall be entitled for itself and its affiliated theaters to the exclusive performing rights in the United States, Canada, Cuba and Mexico for a period of five years after the first performance without payment of any royalties. The opera company reserves the option to extend the exclusive performing rights from year to year for a further period of five years upon payment of stipulated royalties.

Any other opera submitted may be selected by the opera company, in which event the opera company reserves at its option exclusive performing rights in the United States, Canada, Mexico and Cuba for a period of seven years after the award upon payment of stipulated royalties.

It was on May 1, 1911, that the jury, which consisted of Alfred Hertz, who is to conduct the work on Thursday; Walter Damrosch, George W. Chadwick and Charles Martin Loeffler, notified Giulio Gatti-Casazza that the prize had been given to the work called "Mona," which in their opinion was most deserving of the prize which the Metropolitan Opera Company was to give. The envelope marked "Mona" was opened and found to contain the names of Professor Parker and Mr. Hooker.

Marta Witkowska's Many Roles.

AS THE MUSICAL COURIER stated previously, Marta Witkowska, the young Polish contralto of the Philadel-



Photo by Matzene, Chicago.

MARTA WITKOWSKA,

Young Polish contralto of the Chicago-Philadelphia Opera Company

phia-Chicago Grand Opera Company, will spend a part of the early summer in London, where she is to sing in concerts and at musicales in some of the fine houses of

the social elect. The singer became very popular there last season. When Mlle. Witkowska leaves London she goes to Bayreuth to continue her studies of Wagnerian roles.

Upon very short notice, this winter, Mlle. Witkowska sang two Wagnerian parts in Chicago; the first was Ortrud in "Lohengrin" and the second Fricka in "Die Walküre."

Particularly remarkable in the art of this singer is her ability to sing almost any part written for contralto or mezzo, and that applies to the heavy dramatic roles as to parts of lighter caliber, such, for instance, as Nicklaus in "Hoffmann's Tales."

In the French and Italian operas, Mlle. Witkowska has sung Delilah in "Samson and Delilah"; La Cieca in "Gioconda"; Amneris in "Aida," and Azucena in "Il Trovatore."

Ralph Ginsburg, American Violinist.

Among the large number of young Americans pursuing the study of the violin in Europe, Ralph Ginsburg, of Los



RALPH GINSBURG.

Angeles, Cal., is one of the most promising. The progress on his instrument that this budding young artist has made under the private tutelage of Alexander Petschnikoff, the famous Russian violinist, in Berlin, has been pronounced extraordinary by connoisseurs. Ginsburg combines with unusual talent great ambition, unbounded enthusiasm, faithfulness and earnest application, and the determination to succeed. These are all qualities that make for success. Petschnikoff, who has in his private class many very gifted pupils, entertains high hopes as to Ginsburg's future prospects.

Ralph Ginsburg has been heard during the past winter in several of the most celebrated music salons of the German capital, including those of Madame Kirsinger and Mr. and Mrs. Arthur M. Abell. He was heard at these places by numerous artists of distinction, who spoke of his playing in the warmest terms. It is probable that the young American artist will be heard in Berlin in public next season.

Baroness Litta von Elsner Planning Concert.

Baroness Litta von Elsner, who is recovering from illness, is preparing a concert at which a number of her pupils will take part. More details of the concert which is to be given next month will be announced later in THE MUSICAL COURIER. Among the pupils to appear in the program are: Muriel Tannehill, Hilda Meyer, Rosalie O'Brien (a daughter of Judge Morgan J. O'Brien), Nora Conway, Clara Mackin (of Chicago), Myrtle Antonides, Jessica Mae Hall (the actress who is about to enter the field of light opera), Dorothy Hermannson, Katharine Murray, and Suzanne Michod (of Fort Worth, Tex.). Umberto Sorsentino has been especially engaged to assist at the concert.

Sutro Sisters in London.

LONDON, March 16, 1912.

The piano duet recital of the Misses Rose and Ottillie Sutro, daughters of the late Otto Sutro, of Baltimore, given here yesterday, was a distinct artistic success. K.

MUNICH

MUNICH, March 5, 1912.

Leila S. Hölterhoff, on February 27, gave the song recital which she was compelled to postpone from earlier in the season. The program was as follows: Jensen, "Dolorosa" (six songs), "Am Ufer des Flusses Manzanar," "Murmeldes Lüftchen"; Oscar Posa "Als ich dich kaum gesehen," "Schliesse mir die Augen beide," "Das Kornfeld," "Mondlicht," "Weihnachtslied"; Brahms, "Wie Melodien zieht es," "Immer leiser wird mein Schlummer," "Regenlied," "Nachklang," "Von waldkränzter Höhe." There was a large and very friendly audience. Miss Hölterhoff's voice sounded bigger to me than it did last year, when I first heard it, and she sings with the same splendid art as ever. As an interpreter, too, she belongs in the very first class. Oscar Posa is a Berlin composer who now is conducting at the City Theater in Graz, Austria. At first hearing his songs did not seem impressive. They are supposed to be "very modern," and both singer and accompanist wander about aimlessly in uncomfortable intervals. Brahms rose up like a giant after the other two. For encores, Miss Hölterhoff sang two songs of Hugo Wolf. Exactly in interpreting the songs of this composer the singer excels, and it would be well to find a place for him on each of her programs. Wolfgang Ruoff accompanied with fine taste and discretion.

The Bohemian String Quartet played three works by Beethoven, the string quartet in B flat major, op. 18, No. 6, the fugue, op. 133, and the quartet in A minor, op. 132. I had time to hear only the first quartet. It was played with a finish, careful attention to detail and perfection of ensemble which is only to be heard from very few, if any, other quartets in the world. As at present constituted, the quartet is made up of Karl Hoffmann, first Josef Suk, second; Georg Herold, viola, and Hans Wihan, cello.

An American, Gertrude Taber, gave a song recital, assisted by E. Robert Schmitz, piano, and M. Tourret (soloist of the Conservatoire concerts at Paris), violin. The evening began with a fantasia sonata for piano and violin by Charles Domergue, which was heard for the first time here. This work, altogether too complicated to judge at a first hearing, sounded very fantastic and not altogether pleasant. It was very well played, the violinist producing a beautiful tone and a fine cantilene whenever there was opportunity. The pianist later proved his ability in numbers by Debussy, Bach-Liszt's fantasia and fugue in G minor, and a toccata of Saint-Saëns, the latter of which was really brilliantly played. Miss Taber has a great many faults to overcome before she can be a really good singer.

Teresa Carreño made her first appearance here for some years last Sunday evening, playing the Chopin B minor sonata, Schumann's G minor sonata, McDowell's "Celtic" sonata, and three Liszt numbers, one of the sonnets of Petrarch, the "Feux follets" and the sixth rhapsody. I thought her playing of the "Celtic" sonata the best thing she did.

The English sisters, May (violin) and Beatrice Harrison (cello), who have been winning a fine reputation for themselves all over the Continent this winter, appeared Sunday evening for the first time in Munich. Their playing is really of the very first rank, and it was one of the most enjoyable concerts of the winter. The program began with Brahms' seldom heard double concerto for violin and cello, which was very finely done. Then May Harrison played the Beethoven violin concerto. A pupil of Leopold Auer, she displayed a finished technique, both of the finger and bow, and musicianly feeling. Beatrice Harrison, too, showed a finished technique and great temperament and individuality. The Dvorák concerto as played by her is a fine work to hear.

Two Munich favorites appeared here last week whom I was unfortunately not able to hear. The first was the singer, Nina Jacques-Dalcroze, who was heard in a program made up of songs by Cornelius, Mahler, Borodin, Moussorgsky, and her gifted husband, E. Jacques-Dalcroze. The papers all speak very highly of her fine singing and intelligent interpretation. The other was the pianist, Cornelia Rider-Possart, who played the Schumann concerto at the Volks Symphonie concert, accompanied by the Konzertverein Orchestra under Paul Prill. It speaks well for the pianist's popularity here that all seats were sold several days before the concert.

Gottfried Galston was at his home here for a few days after his return from his Russian trip, though he left

again on Sunday for Paris, where several concert engagements will keep him busy all through the month of March. His Russian trip was, as usual, a tremendous success. Galston is practically the only pianist who covers all the big Russian cities from St. Petersburg to Odessa, and he may truly be described as the favorite pianist of the Russians. The little matter of eight encores in Odessa, with the audience crowding around him on the very platform itself, speaks well for his popularity. Saturday afternoon I had the pleasure of hearing him play several of the numbers which are to be on his Paris programs this month, among them Busoni's "Contrapuntal Fantasie," several Bach numbers and the Liszt sonata. His performance of Busoni's arrangement of the Bach organ prelude and fugue in D major can be equaled only by that master himself. Tomorrow evening Galston's wife, Sandra Droucker-Galston, is to give the last of her Munich recitals for this season.

The tenth subscription concert of the regular series of the Konzertverein Orchestra, under Ferdinand Löwe, took place last evening. It was not the best program of the year. First came the Haydn E flat major symphony, which lacked the freshness and simplicity so necessary to a good performance. There followed the first hearing in Munich of a "Sinfonietta" for strings and harp, by Paul Graener, which tried to make up in cleverness of orchestration what it lacked in real ideas. After that the Brahms D minor concerto, the soloist being Prof. August Schmid-Lindner. He is a fine technician, but the performance was largely characterized by dryness of tone and interpretation. The crown of the evening was Hans Pfitzner's brilliant overture, "Käthchen von Heilbronn," very finely played.

Kate Liddle recently invited forty or fifty of the American colony to a tea, at which she presented her pupil, Sarah Wilder. Miss Wilder will appear for the first time here in recital next week.

H. O. OSGOOD.

Gabrilowitsch as Conductor.

Ossip Gabrilowitsch during the last few weeks has appeared as conductor, not only in various German cities,



OSSIP GABRILOWITSCH.

among them Berlin, Würzburg and Bamberg, but has also directed one of the famous Hallé concerts in England. Below are some criticisms:

The program tells us that last night the "Pathetic" symphony was played for the eighteenth time at these concerts (Hallé concerts) and it will be safe to say that the full tale of woe which it tells was heard for the first time. The superb playing of the orchestra was not so much a matter of tone, finish, technique or the other musical features which go to make a fine performance, but of a personal magnetism and inspiration from the conductor, which was almost palpable enough to be felt. Mr. Gabrilowitsch, the young Russian conductor, gave us a moving portrayal of the miseries and tragic gloom endured by the composer, and depicted so powerfully by him in the symphony. The occasional gleams of hope were more radiant and the bursts of anguish more poignant than any conductor had previously revealed to us, and we felt—as every one else felt who heard the performance—that the inmost soul of the unhappy Russian composer had been laid bare. The gestures of the conductor were highly illustrative of the emotions he wished to raise, but

there were many occasions when he was passive and left the spell to work on the band. The whole thing was a rare experience in musical life, and will be treasured by all who were privileged to hear it.—Manchester (Eng.) Evening News, February 2, 1912.

He (Gabrilowitsch) conducted the whole concert from memory, both with a fine economy of means and a full control of the orchestra. There was an unflinching rhythmical steadiness in all his work, which points to the possibility that he may even become a great conductor. The triumph of Mr. Gabrilowitsch came with the concluding piece, "Les Préludes" by Liszt. We are apt to think more of the power and resource of Liszt's music than of its beauty. We rarely hear it treated melodiously. How new to our ears was the broad, lyrical sweep imparted to its melodious movement, and how fine the climax that resulted from its onward sway. Here for the first time was the natural greatness of the conductor's style revealed. If we may say it, we felt for the first time that the Hallé Orchestra became a rich, lyrical instrument capable of supple expression.—Manchester Guardian, February 2, 1912.

Before the "Coriolan" overture had proceeded far one recognized that here was no tyro of the baton, but a conductor whose art challenged serious attention, and ere the end of the "Symphonie Pathétique" had been reached he had "got right there," as the Americans say, and for the rest of the night he was, as it were, invested with the victor's chaplet. He manifests many of the qualities which go to make the great conductor. He asserts his individuality, but never obtrusively; his control over the orchestra is masterful and he secures the maximum of effect with a commendable economy of effort. To conduct a program which included Beethoven's "Coriolan" overture, Tchaikowsky's "Pathetic" symphony, Mendelssohn's "Midsummer Night's Dream" overture and Liszt's "Les Préludes" without a single score is in itself no small feat; at the same time to secure such individualistic interpretations and show such a catholicity of style can justly be said to constitute an achievement. Gabrilowitsch possesses the attributes of greatness and one feels confident that time will justify his promise.—Bradford (Eng.) Telegram, February 5, 1912.

The conductor displayed unusual powers of interpretation and the orchestra was quick to follow him. Mr. Gabrilowitsch shares with Oskar Fried the honor of having given Liszt performances ("Les Préludes") which are among the best we have ever had in Manchester.—Manchester City News.

Gabrilowitsch had already given last season, with his conducting of the Elgar "Symphonic Variations," the best proof of his ability as orchestra leader. It was a performance which is not easy to forget. He gave such a beautifully clear reading that one hardly recognized them again, in spite of the fact that several famous conductors had already directed them in Berlin. In his latest appearance here his direction of Liszt's "Les Préludes" was on an equally high plane, sure and consistent in rhythm, warm and inspired in the cantilene passages. It seemed almost as if it were years since we had heard the Philharmonic Orchestra really playing melody!—Staatsbürger Zeitung, Berlin, January 16, 1912.

The appearance of Ossip Gabrilowitsch here at the head of the Munich Konzertverein Orchestra was a musical event of great importance, the culmination of our season. Gabrilowitsch, who appeared for the first time in this city as conductor, showed himself the possessor of much temperament and a strong individuality. The performance of the "Coriolan" overture was brilliant, and that of the "Midsummer Night's Dream" overture distinguished by fine working out of the nuances. But the Tchaikowsky "Pathetic" was something really mightily great, which moved the audience to a storm of applause so long that it seemed as if it would never end.—Würzburger Journal, January 25, 1912.

Gabrilowitsch is a full blooded musician, always inspired by his inner musical consciousness. He has a clear eye for the element of "line" in the music, a strict sense of rhythm, a fine ear for orchestral coloring, a sure feeling for the complete picture, a ripe understanding for the beauties of a composition, and a very real enthusiasm and love for art. The culmination of the evening was the performance of the Tchaikowsky "Pathetic" distinguished for its fire and warmth.—Würzburger General Anzeiger, January 22, 1912.

His interpretation is always straightforward and without tricks, his leading sure and free from pose, his gestures firm and determined. In short, Gabrilowitsch is through and through an artist, who controls his willing orchestra even in the finest details and who understands how to stamp each work with his personal mark. He led the Beethoven fifth with wonderful clearness, splendid energy and a deep understanding.—Bamberger Volksblatt, January 19, 1912.

Ossip Gabrilowitsch proved to be a thoroughly equipped and distinguished orchestra conductor, who stamps each number with his personality. Dynamic shadings, from the finest pianissimo to the loudest forte and splendidly worked up climaxes, come from the orchestra at his slightest gesture. In the Berlioz numbers (from "The Damnation of Faust") there were rhythmic precision, fine dynamic working-out and a most sympathetic interpretation combined with pompous brilliance and mighty strength. The enthusiastic public applauded heartily after each number, and after the symphony and at the close of the concert there were veritable storms of applause.—Allgemeine Zeitung, Bamberg, January 20, 1912.

Clarence Eddy in the West.

Clarence Eddy, the noted organist, has been touring the West again, this time with Cantor Sirota. Of recent appearances the press said:

Sirota had the valuable assistance of Clarence Eddy in the organ accompaniments to the various songs with the unpronounceable names.—Milwaukee, Wis., Free Press, March 3, 1912.

Sirota had the assistance of Clarence Eddy at the organ, who supplied accompaniments that were models of taste and sympathy, and contributed soul with his wonted brilliancy and distinction.—Chicago Daily Tribune, March 1, 1912.

It is not often that one has an opportunity to hear the organ played as it was last evening by Clarence Eddy—dear to music lovers the world over. Clarence Eddy gave a number of fugues, preludes and other compositions on the organ with all his old time fervor and brilliancy of technique.—Chicago Inter Ocean, March 1, 1912.

Elena Gerhardt Captures Philadelphia.

Elena Gerhardt's Philadelphia press criticisms show that the German lieder singer captured her audience when she sang in that city recently. That the artist likewise pleased the music critics is fully proved by the appended extracts from the reviews of the recital:

It is the very soul of a song that Elena Gerhardt, Germany's foremost woman singer of lieder, seeks to express, and at the Academy of Music yesterday afternoon, where this artist was heard for the first time in Philadelphia, an audience of music enthusiasts was quick to respond to the beauty of her voice, the quality of her singing and the manner of her interpretations. Each song was sung in German, with selections from Schumann, Brahms, Liszt, Hugo Wolf and Richard Strauss, but so superior was the art of the singer that even the person unfamiliar with German could distinguish the words, and, with the aid of the translations in the program, could appreciate the skill of the interpretations. Her success was immediate, and each person who heard her felt that she was an artist of the highest type, to whom technique offered no difficulties, but who could concern herself alone with the interpretation of the song, knowing that a sympathetic accompanist, in the gifted young woman, Paula Hegner, was at the piano, to provide the very perfection of lieder offering. Indeed Miss Hegner is no whit less an artist than Miss Gerhardt, and the wealth of expression with which each invested the songs on the program brought the concert into the highest class of achievement.

Miss Gerhardt has the advantage of a fine presence and of a voice that is of great natural beauty. Her range is remarkable, and while she reaches with utmost sweetness of soprano quality upper tones that are fairly entrancing, she has also a deep organ like tone that is of the luscious contralto sort. Her voice is not unlike that of Emmy Destinn at times, although having none of the Destinn shrillness. But after all, Miss Gerhardt is not to be likened to any other singer, but is to be praised alone for an art that is distinctive and a voice that is wondrously beautiful.

The program throughout had the approbation of the audience, but it was the singing of the familiar "Ständchen" of Richard Strauss that, with its rippling accompaniment and with its sprightly manner, demanded an encore. Another encore, given at the conclusion of the program, was of Brahms' "Ständchen." The Hugo Wolf songs, with their air of finality, suggesting that each was a finished work in itself, were admirably done, and the Liszt "Ueber Allen Gipfeln," with its delicacy and loveliness, was of the kind to hold one enthralled.—Philadelphia Record.

Her singing derives its value and its charm from the skill with which it is employed and from the pains which have been taken to convert it into a perfect instrument for the purposes toward which it is directed. It is perfectly pure and smooth and even in all its registers. It has the flexibility acquired by a careful and intelligent cultivation, and while it is not large it is characterized by a resonance which goes far to make up for the amplitude it lacks.

But the finest and best cultivated voice is only a means to an end and it is the use made by her of her resources that makes Miss Gerhardt's singing so noteworthy and delightful. She delivers her music with a feeling which is always sincere and with an appreciation of its significance which is constantly just and true and sympathetic, and she varies her style with consummate taste and skill according to the exigencies of the program. This covered a wide range of method and matter. After a group by Schumann came several of the best known songs of Brahms, and the singer was as absolutely at home in all of these as she afterward was in the things she did by Franz Liszt and Hugo Wolf and Richard Strauss. Her interpretations were always eloquent and intimate and they often revealed fresh beauties and unsuspected meanings in things so familiar that there seemed nothing left in them to reveal.—Philadelphia Inquirer.

A finely equipped artist made her first appearance in Philadelphia yesterday afternoon in the Academy of Music. This was Elena Gerhardt, a German soprano, whose chosen field is the interpretation of lieder. The flamboyant billing of the program accredited Madame Gerhardt with demonstrating "the art of song."

Aside from the questionable taste of such managerial laudation, there is small doubt of its essential verity. This singer, so far as mere resources are concerned, does not possess a voice of either phenomenal power or exceptional brilliancy. She is, however, gifted with an interpretative sense and fortified with a poetic imagination that immediately entitled her to high distinction.

Young and of comely appearance, agreeable in manner and deeply sincere in method, Madame Gerhardt is endowed with qualities of taste and an appreciation of artistic values that claim attention, and, when she is better known, should win for her deserved public recognition.

Her admirably chosen program included a group of songs by Schumann, embracing among others such favorite lieder as "Der Nussbaum" and the exquisite "Ich Grolle Nicht," the latter being touchingly rendered; five songs by Brahms, Liszt's romantic "Die Drei Zigeuner," in which the singer's appreciation of the dramatic was eloquently expressed; "Ueber Allen Gipfeln," by the same composer, and selections from the lieder of Richard Strauss and the inspired modern song writer, Hugo Wolf.—Philadelphia North American.

Certainly Fräulein Gerhardt is a truly remarkable singer. She is at her best when she does not force her voice into its topmost register or most passionate mood. Her program consisted of songs by Schumann—a group of six; then the sextet of gypsy songs by Brahms, and finally a group comprising two lyrics each of Liszt, Wolf and Strauss.

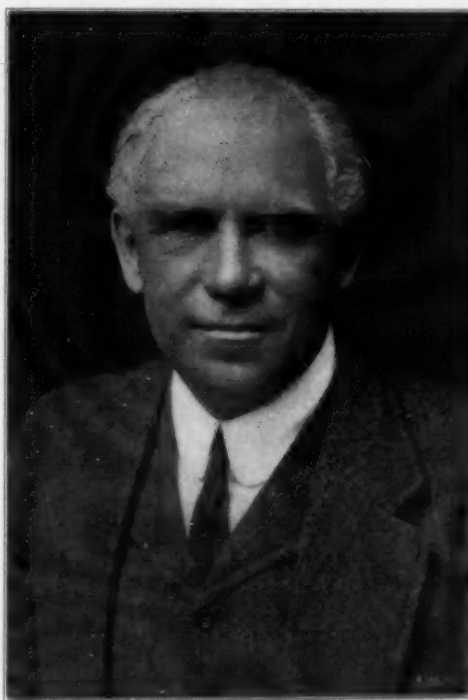
One of the best of the offerings was Schumann's "Der Nussbaum." Here the singer achieved a soft and tender pianissimo, reflecting the gentle, pensive mood of the song in a fashion that was esthetically and emotionally more effective than when the vocal organs were spurred and urged to such climactic places as the phrase "Lieb du mich" in the closing lines of the fifth of the Brahms songs. It was indeed reassuring to hear a recital program that made no concession whatever to banal and unworthy tastes and maintained throughout the highest standard of selection and performance. There was expert alternation and variation of style and mood, and it was the more to the singer's credit that she did not adhere to any narrow range of musical expression.—Philadelphia Ledger.

Miss Gerhardt, who is twenty-nine years of age, is a woman of beauty and imposing presence, the charm of her personality adding

much to the effect of her singing. Her voice is a soprano of considerable power, not unusual in range, but of a full, rich mezzo quality, which in the lower tones is that of a contralto. Her training has been so perfect and her vocal skill and intelligence of conception are so rare that even if there were less of beauty in the voice itself she would still be a remarkable singer. Her full tones, especially the higher ones, are not particularly pleasing, but are used with impressive effect, and she has wonderful control of her tones in mezzo voice, it being in this respect that she seems to justify her reputation as one of the world's greatest lieder singers. She has a rare combination of sentiment, delicacy, emotional feeling and dramatic power of expression, all of which were charmingly displayed in her recital yesterday, her interpretation offering an exhibition of the very refinement of vocal art. While the six Schumann songs were beautifully rendered, and those of Brahms, in equal number, were no less notable, especially interesting was the latter half of the program, songs that were especially well liked being Liszt's "The Three Gypsies" and "Over Hill and Dale Reigneth Peace," Wolf's "Song of the Wind" and "Hail Sacred Isle" and the serenade of Strauss.—Philadelphia Bulletin.

Bispham's Closing Recital.

David Bispham will close his season with a recital at



DAVID BISPHAM.

Carnegie Hall, New York, on Friday evening, March 22, using the following program:

O, Ruddler than the Cherry, from <i>Acis and Galatea</i>	Handel
Commit Thy Ways, from <i>Passion Music</i>	Bach
The Impatient Husbandman, from <i>The Seasons</i>	Haydn
The Frost Scene, from <i>King Arthur</i>	Purcell
Non piu andrai, from <i>Figaro</i>	Mozart
Creation's Hymn.....	Beethoven
The Wanderer.....	Schubert
The Hidalgo.....	Schumann
May Night.....	Brahms
Edward.....	Loewe
Im Herbst.....	Franz
Nur wer die Sehnsucht Kennt.....	Tschaikowsky
Herbststurm.....	Grieg
Verborgeneheit.....	Wolf
Der Steinklopfer.....	Strauss
The Pauper's Drive.....	Homer
L'Heure Exquise.....	Hahn
The Pirate Song.....	Gilbert
The Page's Song, from <i>Falstaff</i>	Verdi
Danny Deever.....	Damrosch

Nashville Wants Boris Hambourg Again.

Boris Hambourg, the Russian cellist, played last month in Nashville, Tenn., where he appeared under the auspices of the Prudence Simpson Dresser Piano School. The Concert Direction M. H. Hanson, of New York, Mr. Hambourg's managers, recently received the following letter, which indicates that Hambourg will play in Nashville again next year:

PRUDENCE SIMPSON DRESSER PIANOFORTE SCHOOL.
NASHVILLE, TENN., February 25, 1912.

The M. H. Hanson Concert Direction, New York:

DEAR SIR—You will be glad to know that Mr. Hambourg had a fine artistic success and that his audience was enthusiastic. I, personally, am so delighted with his playing, with his nice consideration and courtesy, that if the course goes through another year, I wish to have him as one of my artists.

With thanks to yourself for courteous treatment and for your interest in Mr. Hambourg's Nashville appearance, I am,

Yours sincerely,

(Signed) PRUDENCE SIMPSON DRESSER.

Notices About Gisela Weber

Following are some press notices relative to the recent appearances of Gisela Weber in Atlanta and in New York:

The first of the afternoon musicales to be given at the Plaza Hotel by Gisela Weber, violinist, and Cecile Behrens, pianist, assisted by Leo Schulz, cellist, took place yesterday. Everything was modern, from the music to the appearance of the audience and to the White and Gold Hall, where the concert took place. The Smetana trio, which began the program, was played with abundant intelligence, as it is a score which demands a present-day exercise of color, and there was color indeed, through the three artists, who well know how to bring out dash and softness, dazzle and ensnaring sweetness in the Smetana work, and to perfection. There was a most interesting number by Gade, "Novellette," which was given after the sonata by Rubinstein, played by Gisela Weber and Cecile Behrens. This Gade number, from its very introduction, when a castanet color was well suggested by the players, went well. A brief duet for the two stringed instruments, accompanied by the piano, was a charming one; a robust contrast, joyous, tumultuous, yet inspiring, was another part of the score which called for much appreciation. The Rubinstein sonata was well played by Madame Weber and Madame Behrens, and its exacting score full of feeling, Slavic sadness and weirdness, yet withal polished in its form as a cut gem, made a strong impression. It was much to the credit of the players that they made the program move along in so interesting a manner that its unrelieved ensemble make-up was never tedious.—Brooklyn (N. Y.) Daily Eagle, January 5, 1911.

In the North Ballroom of the Hotel Astor a representative audience assembled last night to listen to the program of the Gisela Weber Trio. The hall was overcrowded, so much so that the rooms adjoining same had to be opened for the purpose of accommodating all who wished to attend this concert. The concert began with Mendelssohn's trio in D minor, which was played with precision and finesse. Gisela Weber led with great authority. The Smetana by César Franck for violin and piano, wherein the artists brought into play all their artistic accomplishments, was listened to with great interest. The public accepted the offerings of the trio with enthusiasm and not only showered the artists with tremendous applause but also with splendid floral offerings.—New York Herald, December 9, 1911.

The Gisela Weber Trio, composed of Mrs. Weber, Leo Schulz, cello, and Cecile Behrens, pianist, gave a recital last evening in the Astor Hotel before a very large audience. The program included the Mendelssohn trio, op. 49: a trio, "Waltzer Maerchen," by Edward Schutt, and what was the most important number, the César Franck sonata, played by Mrs. Weber and Mrs. Behrens. Mrs. Weber, a violinist of virile qualities, is well calculated to be the leading spirit of such an organization. She has a large tone and a forcible personality, in addition to a serious musicianship, all of which lend themselves to her interpretations. Her reading of the sonata was one of great beauty, as she is not without a warm poetic side, and her technical equipment is sure and free. Mrs. Behrens supplied excellent support.—New York Evening Mail, December 9, 1911.

The first symphony concert of the season by the Philharmonic Orchestra of the Atlanta Musical Association was given on Sunday afternoon at the Grand Opera House, before an audience moderate in size, but alert and appreciative.

The soloist of the afternoon was Gisela Weber, whose wonderful violin, handled with virtuosity and finish, charmed the audience in a group of solos, and later in the Godard "Concerto Romantique," one of the master's most delightful works, full of fancy and of true warmth of feeling.—Atlanta (Ga.) Georgian and News, November 21, 1911.

The season of symphony music was opened most auspiciously at the Grand yesterday afternoon, when an audience of a very good size heard the first concert of the season by the Philharmonic Orchestra of the Atlanta Musical Association, William Whitney Hubner conducting.

Gisela Weber, the wife of the president of the American Federation of Musicians, was the soloist.

She . . . proved her claim to celebrity in her own right. The Godard "Concerto Romantique," John Moore playing the piano, was her principal effort, and interesting her hearers in the first part she made them sit up in the adagio and acclaim her entire performance. With masculine command of the instrument, both as to touch and tone, her readings are likewise convincing, and she was given an enthusiastic reception.—Atlanta (Ga.) Constitution, November 23, 1911.

Edgell Adams, Pianist.

Judging by the following criticisms, Edgell Adams, a Godowsky pupil, seems to have made just as good an impression on her first appearance in Berlin as she did in her very successful Vienna concert:

Edgell Adams aroused immediate interest by her performance of the Brahms ballades, op. 10, and the rhapsody in E flat major. It was original and impressive. She has a very sympathetic and beautiful touch, capable of great modulation.—Berlin Vossische Zeitung.

At Edgell Adams' piano recital in Beethoven Hall I heard Haydn's F minor variations, Beethoven's G major rondo, a capriccio and four ballades by Brahms. All were played with assurance and skill. One saw at once that Miss Adams has studied much and intelligently and that she possesses an unusual musical understanding.—Berlin Allgemeine Musikzeitung.

The piano recital of Edgell Adams created much interest. The young lady developed an astonishing fullness of tone and energy in expression. Her playing has a convincing sense of power and shows a decided talent for conveying the musical thought of a composition. The interpretation of the Brahms ballades was very original.—Berlin Deutscher Reichsanzeiger.

That "hygienic waltz" danced at the drug clerks' ball sounds almost as alluring as the antiseptic kiss we used to hear so much about. As Paprika Jones so aptly puts it: "When I dance I want all the germs I can get."—New York Morning Telegraph.

PARIS

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 1 Square de la Tour-Maubourg, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

1, SQUARE DE LA TOUR-MAUBOURG,
PARIS, March 5, 1912.

Since the Colonne Orchestra, under the direction of Gabriel Pierné, gave Florent Schmitt's "Psalm XLVI" last Sunday with such splendid success both for composer and exponents, and repeated again this Sunday with no less success, Messager, of the Conservatoire Orchestra, not wishing to be outdone in the matter, gave yesterday "Psalm LVII," by Charles Tournemire. Comparisons of this sort are always rather hard on the lesser man, and Tournemire is certainly here the lesser man. The work itself is not so bad—quiet, more or less simple, lacking in color, in fire, in spirit, in all of those things that make of Florent Schmitt's work such a splendid masterpiece, it is still not entirely without a sort of quiet beauty which would render it rather attractive were it not for the deadly comparison. One can only regret that just this time should have been chosen for the first rendition of this work.

At the Lamoureux Orchestra concert yesterday Van Rooy was heard in numbers by Mendelssohn and Schubert and in the "Ebbe Skammelsen," by Paul de Klenau. This is called a ballad, but is really a sort of long, rather tiresome, rather confused, symphonic poem in the Wagnerian style, lacking in genuine inspiration. The voice part is well written and effective. Van Rooy's singing seemed rather guttural and his enunciation bad. He had success.

What should have been the event of the day was the Secchiari concert at which Vincent d'Indy and Debussy were scheduled to conduct their own compositions. The program was as follows: "L'Enfant Prodigue," prelude, recitative and air of Lia, sung by Maggie Teyte, "Cortège et Air de Dance"; "Fêtes Galantes," Maggie Teyte, accompanied by the composer; "Rondes de Printemps," Debussy, conducted by the composer; and "Istar," suite in D, "Wallenstein," Vincent d'Indy, conducted by the composer. That Debussy did not appear is not at all surprising. The great ones over here have a way of filling their engagements when it suits them. I have mentioned this before and need not dwell upon it. Except for the curiosity of seeing the great Debussy, however, there was no great loss, for Secchiari is a conductor of great merit. Even the composer could not have gotten more effect out of his own pieces than did Secchiari, the organizer and regular conductor of these concerts. He now is one of the best conductors in Paris. As to Vincent d'Indy, he

came and saw and conquered. He is a popular man here and he deserves the place he holds, for he has worked hard for it and always with an eye to the genuine interests of art. His compositions are not a wonderful factor or a powerful factor in modern French music, but they are good, solid stuff, and it is always pleasant to listen to them.

"The Fugitives," a lyric episode in two acts by Fijan, took its place in the repertory of the Opera-Comique very quietly the other day almost unnoticed. This opera was made from a novel by de Nion called "L'an rouge" ("The Red Year"). This novel dealt with the war of '71, but the librettists saw fit to set their plot back to revolutionary times. The work was given about ten years ago in Belgium and has had some success there. But why was it brought here? The whole treatment of it at the Opera-Comique, and also by the critics, gives the impression that the work is not wanted. It seems to be looked upon as a sort of curtain raiser, fit only to fill up a hole. But it is not really so bad. On the contrary, it is really a very well constructed piece. The composer, who is a pupil of Massenet, has shown much care in the construction of the work and has especially succeeded in writing melodic and well placed voice parts. The work deserves to succeed.

Will the contests never end? Hardly has the piano contest been announced where here comes the announcement of a contest of tenors. (How that would please Wagner, who was fond of making contests of tenors.) The prize in question is offered by three papers, Comœdia, Musica and Excelsior. The first prize consists of 500 francs and a course of instruction with a good teacher. There are to be trial heats and a grand final heat in public. The contest is purely vocal; the best voice will win without the question of knowledge being taken into consideration at all. It seems that this prize was awarded for the first time four years ago to a tenor by the name of Fallandry, who never has been heard of since.

Georges Enesco is returning to his native Roumania this summer to tour for the purpose of collecting enough money to found a prize for symphonic works. He has much faith in the possibilities of his country, and it is not surprising for its folk music is full of spirit, and his own rhapsodies made from some of them are most excellent. Enesco's plans have been somewhat interfered with by the serious illness of his father.

The question of the class for the chromatic harp at the Paris Conservatory has finally been settled in favor of this instrument. There has no doubt been a considerable amount of wire pulling in order to bring about this result, the only persons really interested being the inventor of the harp and the holder of the patent, who has been working for years to make this harp a success. It is now said that the Paris Conservatory is the only one in Europe that

has classes for this particular harp. Of course. Why should a national conservatory have classes for an instrument which can hardly be found on the score of a single great work by a recognized master? As long as the glissando is as popular with composers as it is at present the chromatic harp will be useless.

The Opera-Comique has held two grand festivals of the popular order at the Trocadero, giving, two weeks apart, "Carmen" and "Mignon" at strictly popular prices, 30, 20 and 10 cents! It is an excellent idea. The hall is huge, seating 4,000 or more people, and these prices give a great number of people a chance to enjoy operas that otherwise they never would hear. Of course, the gallery of the Opera-Comique itself is very cheap, only 75 centimes, but it is small, and to get in means to stand on line an hour or more; and then a certain amount of dress seems necessary even in the gallery, whereas at the Trocadero you dress as you like.

The Society of Wind Instruments, consisting of two flutes, two clarinets, two bassoons, two oboes, two horns, trumpet and piano, gave a recital last Thursday, assisted by Mlle. Heilbronner, of the Opera-Comique. The program consisted of the serenade, No. 12, (octet), by Mozart; sonata for flute and piano, by Leclair, harmonized by Vidal; quintet in B flat, by Rimsky-Korsakoff; the "Little Symphony," by Gounod; solos for the bassoon, and songs by Mlle. Heilbronner. It was a most interesting program and most excellently given. The curious old sonata by Leclair was particularly attractive. I do not care for solos on the bassoon, but still it was wonderful what M. Flamant made out of this rather ineffective and dull instrument.

"La grippe" is no respecter of persons, not even Musical Courier correspondents, consequently I was forced to miss several concerts this week that I would have heard with pleasure. Among these was the recital of Jane Mortier, pianist. I never have heard her, but she is said to have a very remarkable technic. The chief interest of the concert, however, was the program, for Madame Mortier played the splendid sonata in E flat minor by Paul Dukas and the sonatina by Ravel, which, if you do not know it, you ought to know, for it is charming. Another recital that I would gladly have heard had not the fates willed otherwise was that given by Emelienne Bompard, a young lady who has carried off various prizes for her playing, and who deserves success. She is, I believe, a pupil of Busoni, and it was she who took the well known photograph, which has since been made into a post card and sold everywhere, of Busoni standing on the steps of his summer residence. Mlle. Bompard comes by her art honestly, her father being a famous painter, especially of Venetian scenes. Her program consisted of a toccata, Bach-Busoni; variations on a motive by Bach, Liszt; a group of pieces by Schubert, and last, but not least, Liszt's "Don Juan" fantasy. Minnie Tracey also gave a recital that I could not hear, but the excellence of her art is too well known to readers of THE MUSICAL COURIER for it to be necessary for me to enlarge upon it. Among other things, ancient and modern, she sang for the first time in Paris "Breit über mein Haupt dein schwarges Haar," by Richard Strauss. She was assisted by Alexandro at the piano.

The last concert of the Societe Musicale Independante consisted almost entirely of pieces by two modern Eng-

DELMA-HEIDÉ

(ROMA-MILANO)

Officier de l'Instruction Publique

Teacher of Italian "Bel Canto"

30 Rue Marbeuf (Champs Elysées), Paris

Pupils prepared for Opera, Oratorio, Concert

Direct communication with opera impresari for engagement of singers
(For 14 years European correspondent Musical Courier)

REGINA DE SALES Teacher of Singing

Pupils prepared for Opera, Oratorio, Concert

40 Rue de Villejust (Ave. du Bois de Boulogne), Paris

SHEET MUSIC IN PARIS

Americans and others residing in or visiting Paris will find a large assortment of choice Sheet Music of all kinds—vocal and instrumental—at MAX ESCHIG'S Sheet Music House, 13 Rue La Fayette, near the Boulevard. Representative of Schott, Simrock and others.
Telephone: 108-14

CHARLES W. CLARK

American Tour January to June, 1912

Address: REDPATH CONCERT BUREAU CO., Cable Bldg., Chicago

BARITONE

12 Rue Leonard de Vinci, Paris

LAMPERTI-VALDA

SCHOOL OF SINGING

160 Boulevard Malesherbes

(Place Wagram) PARIS, FRANCE

All Communications to be Addressed to MME. GIULIA VALDA

STUDY MUSIC IN PARIS A. J. GOODRICH Florence A. GOODRICH

PIANO, SINGING, HARMONY, MEMORIZING, COMPOSITION, ORCHESTRATION, TIME and LABOR-SAVING METHODS

4 Square Saint Ferdinand Paris

SHEA VOICE, PERFECT FRENCH. PURE STYLE
The first American man to sing in opera in France
Write for Treatise

PARIS, 5, Rue GOUNOD (Ave. Wagram)

THUEL BURNHAM

TEACHER OF PIANO
Pupil of Leschetizky and Wilhelm Moser

119 Rue de La Tour (XVII) PARIS

LIDDLE Singer and Teacher
Kurfürsten Str. 54, (corner Georgen Str.), Munich, Germany

WAGER SWAYNE Pianists Prepared for Public Appearances
30 Rue de Froy (Pars Monceau), Paris

lishmen. As both of these gentlemen refused to grant your correspondent a personal interview, I cannot tell you much about them except their names, Cyril Scott and Vaughan Williams. The former is a skillful Debussyite and borrows his merit from his master; Mr. Williams, however, has a charming talent and will certainly succeed when his technic becomes more certain.

It never rains but it pours, and when Emil Sauer is heard once he is heard a number of times. He has been in Paris for the past month giving recitals and playing with the large orchestras. His success with the public is genuine.

At Marseilles a new opera, "Les Trois Masques," by Isidoro de Lara, was given recently with a good deal of success. The libretto is a combination of Corsican vendetta and carnival at Mardi Gras. It ends in a tragedy well worked up to and in excellent contrast to the gay scenes which immediately precede it. It is reported that the music is distinctly Wagnerian in its construction, being replete with genuine leit motives, and that it is somewhat Italian in its melodic characteristics.

The monument to Rousseau, which is soon to be erected here (just where seems not yet fully decided), consists of three seated figures representing Philosophy between Music and Poetry. Standing on either side of them are two other figures, which may be presumed to represent Glory and Law. Before this group is a flight of a few steps on which is a tombstone with the head of Rousseau in bas relief. The work is by the sculptor Bartholomé, and is strikingly beautiful.

Last week a first hearing was given of Debussy's "Children's Corner," arranged by Andre Caplet and played by the Lamoureux Orchestra. The orchestration is excellent, but the work loses by being taken away from the instrument for which it was composed.

Griswold as Wotan and Pogner.

Putnam Griswold won the esteem of all through his fine impersonations of Wotan in "Die Walküre" and Pogner in "Die Meistersinger" at the Metropolitan, the following being the comments of the New York press:

WOTAN.

The American bass had not hitherto been heard as the head of the Norse household of deities and indeed it was stated that he had sung the role only once before in his career. It is safe to say that he will sing it again. Mr. Griswold has some high qualifications for the part. He has a voice of noble quality and sonority, a broad and musical style and great dignity of carriage. His Wotan made a thoroughly favorable impression. His last scene was especially admirable.—New York Sun, March 10, 1912.

Putnam Griswold, the American basso, taking the part of Wotan for the first time here. The singer had no rehearsal in the part, but nevertheless gave a remarkably smooth performance, and sang with the same quality of tone and authority that characterize his general work.—World, March 10, 1912.

The Wotan of Mr. Griswold was as welcome as his Wanderer in "Siegfried" had led one to suppose it would be. He will certainly be heard in the part often in the future.—Globe, March 10, 1912.

Putnam Griswold, for the first time here, was Wotan in a performance of "Die Walküre" at the Metropolitan Opera House on Saturday afternoon, which he distinguished by his virile presence and his sonorous and expressive voice. It is good to be reminded once in a while that, aside from impersonation, Wotan and Brunnhilde really can be sung.—Evening World, March 10, 1912.

The new Wotan was Putnam Griswold, and a true King of the Gods was he, noble in bearing and finely resonant of voice and beautifully tender in his scene with his disobedient daughter. Mr. Griswold by his impersonation has set himself one peg higher in the estimation of the critical public.—Tribune, March 10, 1912.

Mr. Griswold, who is steadily gaining in favor, made a most favorable impression as the Wagnerian Jove, singing with freedom and acting with majesty.—American, March 10, 1912.

He gave an admirable impersonation, on the whole, one characterized by breadth, dignity and nobility, and vocally splendid. He did not always make Wotan's outbreaks of wrath sufficiently tempestuous, it is true, but otherwise this American basso made one regret that he had not been allowed to sing the first two Wotans in the recent "Ring" cycle.—Evening Post, March 10, 1912.

Putnam Griswold was one of the most magnificent Wotans that has ever graced the Metropolitan stage.—Evening Mail, March 10, 1912.

Mr. Griswold sang Wotan for the first time here. He made a splendid impression and when he has sung the role oftener he will be able to give richer and deeper color to it. The big lines are already there. Particularly effective was his third act with Madame Gadeki, in which he created a profound impression.—Staats Zeitung, March 11, 1912.

POGNER.

Mr. Griswold's superb voice, with his skill in song, made his Pogner a figure to be remembered.—Tribune, March 7, 1912.

Mr. Griswold's Pogner was excellent in both song and action.—Sun, March 7, 1912.

The Pogner of Putnam Griswold had geniality and wealth of voice.—Morning Telegraph, March 7, 1912.

Another new impersonation to us was Putnam Griswold's Pogner, than which we have seen none better. A very real character

it was that he presented. One never could think that he was acting. And how well he sang! In him America has an artist of the first rank.—Evening World, March 7, 1912.

Griswold has so much tenderness and insidious nobility that one wondered whether perhaps Hans Sachs is not one of his roles; at any rate his Pogner was a rare joy.—Evening Mail, March 7, 1912.

The American, Putnam Griswold, was a Pogner of superb voice. He, too, is said to wish a trial at Sachs, for which he has the nobler, deeper tones.—Evening Sun, March 7, 1912.

Putnam Griswold's Pogner, new here, was far more dramatically impressive, the American basso's voice being especially full and sonorous.—World, March 7, 1912.

One of the most impressive features of the performance was the Veit Pogner of the American basso, Putnam Griswold, who, by the way, should make a very fine Hans Sachs.—American, March 7, 1912.

Putnam Griswold's Pogner was a new and delightful disclosure of his powers in both singing and impersonation, admirable in feeling and sung with a noble and beautiful voice.—Times, March 7, 1912.

Reed Miller's Eighth Birthday.

Reed Miller was a "Leap Year" child, born February 29, 1880, consequently he celebrated his eighth real birthday this year. Nevada van der Veer (Mrs. Miller) and he celebrated this "second childhood" by a "Kid Party," and the accompanying picture is taken from a group made at the time. It presents the popular artist couple in a new way, so to speak, to their thousands of admirers



REED MILLER AND MRS. REED MILLER (NEVADA VAN DER VEER).

scattered throughout the land. George A. Miller, an elder brother, who was present in black face (along with Henry Gaines Hawn, similarly disguised), wrote the following "poem" apropos of the occasion:

I was eight years ole when "Bub" was born
Plenty ole enough to hoe de corn,
But do you b'leve me when I say,
Dat Bub's jes' eight years ole terday?

"Bub"—dat's what we called de lad,
Dat's all de name he ever had.
We'all's gittin' rite proud er Bub,
He's grow'd so gran' fust er little scrub.

Is you all huyrd Mr. Cruso sing?
Well, wait till yer hear Bub's tenor ring!
I 'clare I think it's a wonderful thing
How dat lit' ole Bub can sing.

Ef you all think jus' same es I think,
Jes grab de cups an' les all drink—ter Bub,
Wat's eight years ole terite.
He kin drink a lot an' not git tite.

Dat shows how young a man kin be
When he goes strait off fum his mamma's knee
An' lives half rite—jes half, I say—
He'll laf and live fer many a day.

How he mek his livin'? What do he sell?
Jes a fresh young voice—but he's ole es hell,
But don mek no difference 'bout yer age.
It's kin yer sing?—dat starts de rage.

Now, Bub's got whiskers, an he's all right
How come he's jes eight years termite?
Nem mine; when yer think from whar he cum
An' whar he is now—dat's goin' some.

L'Envoi.
So raise dem glasses and raise 'em well,
Bub mite be ole—but he sing like hell.

Turning to serious matters, Mr. Miller recently visited Chicago as soloist for the Apollo Musical Club (in "Caractacus"), and New Orleans for the Morning Musi-

cal Club. Next day the local papers had this to say of his beautiful singing:

The plaudits of the chorus that followed the big duet was an unusual and more emphatic compliment. Reed Miller had a task in the part of Orbin, and acquitted himself with much honor, both in tonal quality and for the beauty of his diction.—Chicago Daily News, March 5, 1912.

Mr. Miller sang a group of highly interesting songs, among which was "A Rainy Day," composed by Victor Despomier, the director, and sung with fine appreciation of its import. He possesses a tenor voice of clear, fluent quality, a personality that promptly places him en rapport with his listeners, and a diction which is graceful, indeed. He sings with ease, has a fine command-over the resources of his voice, and delivered his songs with a good deal of finesse. There is nothing obtrusive in Mr. Miller's art; he sings with freedom and simplicity, and gives genuine pleasure. In Kaun's "My Native Land" and "Since Lassie Went Away" he was perhaps in his best moments.—New Orleans Picayune, March 9, 1912.

Minneapolis Orchestra at Chicago.

The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, now on tour, stopped at Chicago and created a splendid impression, as the following notices testify:

Of the orchestras that thus far have visited us this year it is plain that this one has acquired by far the largest following. Doubtless this popularity is largely to be explained by the magnetic personality of the conductor and the compelling qualities of his art, the Chicago public having had ample opportunity to become familiar with both. There is every reason to expect this interest to grow, for the Minneapolis Orchestra is better in point of balance if not in the matter of discipline than when it first came to us.

Mr. Oberhoffer constantly underscores the lyric element in the music of Brahms. He makes this symphony a glorified, many voiced song, filled even in the more sustained moments with that inevitable and irresistible quality of movement that springs from a vital rhythmic impulse.

The greatest moments of the symphony are unquestionably the introductions to the first and last divisions of the work, and these, together with the andante, were delivered with inspiring beauty. Mr. Oberhoffer's violins sing with a glorious fullness of tone and a warmth and sympathy that is altogether attractive.—Chicago Tribune, March 10, 1912.

Mr. Oberhoffer's reading of the "Magic Flute" overture and of the Brahms first symphony proved to be musically, poetic studies, rich at times in fine detail, broad again with dramatic fervor, and pulsating with the nervous vitality remarked on the previous occasion. The orchestra is certainly a body of players of which Minneapolis may be proud. Its response to the director's baton is quick and exact. Its tone is excellent as an ensemble tone, and its technic is a great tribute to its conductor's generalship.

The striking feature of Mr. Oberhoffer's interpretations is this nervous vitality noted above. The Mozart "Magic Flute" overture was one example. Variety and sprightliness the reading had, but the temper of the performance was more buoyant and fervid than coldly classic. The imposing facade of chords at the beginning and their repetitions later, were sonorous tone, solid in balance and clean of attack. The lively string passages were commendably accomplished.

The Brahms symphony was a curious paradox in a small way. The introduction and the first part of the initial movement were sections exquisite in detail and vividly contrasted. The remainder of the number, however, showed again the impulse of this characteristic nervous vitality. Detail was lost at times in the study for dramatic effect and what the work gained in this respect it lacked in the former.

The slow movement calls for unqualified praise, and the allegretto was interesting because Mr. Oberhoffer seemed to seek out the "folk music" elements for emphasis instead of the classic symphonic line.—Inter Ocean, March 10, 1912.

In order to review the work of the Minneapolis Orchestra in the manner most flattering to its efforts it is necessary, since the excellence of those efforts was cumulative, to begin at the end of the concert.

The prelude to "Die Meistersinger von Nürnberg," by Richard Wagner, was the particular composition in which these results were disclosed to much advantage.

Mr. Oberhoffer is a conductor of temperament. He is moved by emotional beauty; it arouses him to admirable things of art.

As there is, therefore, much beauty, much emotion, much intensity of feeling in the prelude by Wagner, the director of the Minneapolis Orchestra was not only impelled to a glowing reading of the piece, but he was impelled—or, if you will, enabled—to communicate his enthusiasm to the players who sat beneath his baton.

Not only was there beautiful warmth of tone made manifest, but the ensemble, the details of precision, the effectiveness of nuance were more admirable in the prelude to "Die Meistersinger" than in any other offering that was made.—Record Herald, March 10, 1912.

Since the organization last played here, about a year ago, it has gained in refinement of tone and in greater range of dynamics. The string section is, of course, the strongest, but there is a decided improvement in the reeds, which are soft in color and noble in quality. Of the reading which Director Oberhoffer presented of the Brahms symphony, the overture to "The Magic Flute," by Mozart, and the "Meistersinger" prelude, I can say that the emotional content of the music found the most expression under his conducting. He has a nice regard for the melodic lines of the compositions which he interprets, and his rhythmic sense is keen.—Chicago Examiner, March 10, 1912.

Sulli Pupil for Opera.

Lena Mason, soprano, pupil of Giorgio M. Sulli, of New York made so successful an appearance on Sunday evening, March 10, at the Broadway Theater. New York, in the cavatina from "La Traviata," that she has been engaged by the Aborn Opera Company for the leading part in the "Tales of Hoffmann."

Two other pupils, Mr. and Mrs. George Raymond Dolf, tenor and soprano, have been engaged for a tour of forty concerts.

OVIDE MUSIN'S VIRTUOSO CLASS.

After having made his art known from one end of the earth to the other through his many world tours, and having been for ten years head of the violin department of the Royal Conservatory of Liège, Belgium, Ovide Musin determined finally to establish himself permanently in New York, where he founded the Ovide Musin Virtuoso School of Violin at 51 West Seventy-sixth street, where students of ambition and talent may develop into violinists of a high grade. The opportunity of studying with Musin was seized upon by many ambitious students, some of whom came from long distances. These being unable to remain as long as they would like, it devolved upon Musin to invent a method by which they could be taught at a distance. Thus the correspondence department was originated, and has proved to be a most successful part of the school. It is a noteworthy fact that the pupils of Musin invariably play with an authority and a finish commanding admiration, and it is always a pleasure as well as a gratification to listen to them.

The Musin school is a violinistic beehive. There each one has his work to do and does it well, not because he must, but because the Musin incentive has inspired him onward. Whether in solos or in ensemble work, the Musin pupils exhibit a high degree of proficiency. They play with abandon, fine tone, brilliant staccato, technical facility, together with a spirit and dash, both magnetic and illuminating. The students' recitals at the Musin school are of such quality that the mere announcement of one is certain to attract an audience larger than the spacious studios can conveniently accommodate.

Inasmuch as art is the expression of the soul in sensuous form, it is obligatory that we seek the soul beneath the form, if we would secure a comprehensive idea of any art work. No one will question that personality enters largely into effort and production. To locate this personality is to get at the secret enfolded in the work. Imitations are always devoid of personality. The artist must be eclectic and must instill that truth into the minds of his pupils. No one's thoughts can be perfectly executed by another, for as no two conceptions are alike, no two executions can be other than similar. Pure mechanical execution minus inspiration and intellectuality can never produce great art. Music per se is valueless, and unless thought be expressed, knowledge and skill avail little. The test of greatness lies not in the degree or kind of skill or knowledge, but in the application of it. Only the perfect assimilation of form and thought produces a great work of art. Therefore, each must seek and find his own peculiar sphere. This is the doctrine taught to the pupils of Musin. Individuality is emphasized, and personality developed. Thus one finds in their playing characteristics which win the approval even of connoisseurs.

The list of pupils is growing steadily and the graduates each year are thoroughly competent either to teach or to appear as soloists. Musin combines the two fundamental requisites of a great teacher—he possesses the ability to impart to others and to awaken in them a desire to master the art to the best of their ability. Moreover, every one of his pupils is enthusiastic and would rather study with Musin than with any other. It is therefore not surprising that the school progresses rapidly as an institution for that the classes are always well filled.

Following is a list of the pupils of the Musin Virtuoso Class, in which will be found the names of some very prominent violinists:

Austin, Florence, Minneapolis, Minn.; Alexander, Katherine, Fort Smith, Ark.; Brundage, Beatrice, Brooklyn, N. Y.; Bramblet, Virginia, Lexington, Ky.; Bailey, William W., Fort Smith, Ark.; Conte, Eugenio, New York City; Denniston, Alice, Brooklyn, N. Y.; Duryea, Florence, Brooklyn, N. Y.; Drouin, Jean, Montreal, Can.; Davidson, R., San Francisco, Cal.; Dorley, W. A., New York City; Eichenlaub, Frank G., Portland, Ore.; Grieves, Wallace W., Lacon, Ill.; Garcia, A. M. C., San Antonio, Tex.; Gallely, Mary Dennison, Marion,

Ohio; Hummel, Ford, Kingston, N. Y.; Howard, Harry S., Brooklyn, N. Y.; Hart Leo, New York City; Hartley, Helen, Salt Lake City, Utah; Harris, Zira, Portland, Ore.; Jacobs, Max, New York City; Jacobs, Arno, New York City; Jackson, Anna, New York City; Jones, Mrs. Harry L., Brooklyn, N. Y.; Kunen, Charles, Cincinnati, Ohio; Kehrwieler, Karla, Brooklyn, N. Y.; Kellogg, Mabel,



OVIDE MUSIN VIRTUOSO SCHOOL OF VIOLIN.

Charles City, Ia.; Keck, Mary, Richmond, Va.; Konefsky, Abrasha, New York City; Kirk, Maurice Hoyt, New York City; Love, Lilly le Grand, New York City; Ledell, Bessie, Summit, N. J.; Long, L., Fort Worth, Texas; Long, W. J., Winnipeg, Man., Canada; McCarthy, Irene, Little Rock, Ark.; Moore, Margaret M., Ogonquit, Me.; Moore, Robert, Oklahoma City, Okla.; Meyer, Roland, Brooklyn, N. Y.; Mason, G., New York City; Naimska, Marie, New York City; Noble, Sampson, New York City; Owen, Elise, Salt Lake City; Oldt, Marion, Dubuque, Iowa; Pyle, Evelyn M., Charlotte, N. C.; Philits, Daisy, Lewisberg, Tenn.; Rue, Florence, Garden City, N. Y.; Russell, Elizabeth, New York City; Roberts, Benjamin R., New York City; Roberts, George, New Haven, Conn.; Reid, R., Brooklyn, N. Y.; Richardson, Don, Char-

lotte, N. C.; Smith, Ruth E., Wilkes-Barre, Pa.; Swartz, Mrs. C. T., Brooklyn, N. Y.; Stoopack, Joseph, New York City; Silverman, Edw., New York City; Strassner, Isidor, New York City; Schumacher, W. S., Little Rock, Ark.; Stretch, A. T., Trenton, N. J.; Stork, Alfons, New York City; Spunk, Rosa, New York City; Simpson, Rhoda, Winnipeg, Man., Canada; Singer, Nathan, New York City; Spico, John R., Brooklyn, N. Y.; Samoyo, Camillo, Cuba; Saenger, Alfred, New York City; Sigourney, Belle, Brooklyn, N. Y.; Terranova, Guido, New Orleans, La.; Timourian, Onik, New York City; Tillinghast, Helen N., Sumter, N. C.; Woelber, Frank, New York City; Wolski, William, Brooklyn, N. Y.; Weitzel, R. F., Long Island City, N. Y.; Wight, R. D., Olean, N. Y.; Waelde, John G., Milton, N. Y.; Werner, Isidore, Newark, N. J.

NATIONAL FEDERATION OF MUSICAL CLUBS.

The 412th concert of the Amateur Musical Club of Chicago, February 26, was an unqualified success. A special feature of the program was the playing of the assisting artist, Cornelius van Vliet, a cellist of very unusual ability, whose work was reported as being of superlative merit.

The following program was given: "Valentini" (1670), sonata (early form), (Valentini), Mr. van Vliet; "Stille Thränen" (Schumann), "Rueckblick" (Schubert), "Thanks for Thy Hand" (Grieg), "Spring" (Henschel), Beatrice Fisher Erlinger; "Menuet" (Debussy), "Russian Cradle Song" (Cui), serenade (Drigo-Auer), mazurka (Wieniawski), Ina Ensign Hagenow; introduction, aria and scherzo from sonata, op. 11 (Schumann), Priscilla Carver; recitativo and aria "Giunse alfin il Momento," "Deh vieni" (Mozart), "Shadow Song" ("Dinorah"), (Meyerbeer), Bessie Andrus; "Cantabile" (Cui), "Polonaise Fantastic" (Jeral), Mr. van Vliet.

Alessandro Bonci, the great Italian tenor, gave a recital on Wednesday, February 28, under the auspices of the Ladies' Friday Musicales, of Jacksonville, Fla. This was the musical event of the present year in that city and the club deserves great credit for providing such a rare treat for the community. Signor Bonci was in perfect voice and sang with ease and finish songs and arias by Pergolesi, Haydn, Gluck, Carissimi, Cadman, Rogers, De Koven, Cimarosa, David, Chaminade, Massenet, Montefiore, Mascagni and Puccini. A regular meeting of the club, preceded by a business session, took place on March 8, with the following program arranged by Mrs. P. C. Perry and Mrs. Richard R. Parks: Paper, "Sketch of Debussy and His Opera, 'Pelleas et Melisande,'" and of Camille Saint-Saëns, Mrs. A. F. Perry; "I Am Not Fair" (Tosti), Mrs. J. C. Darby, Mrs. Orchard, accompanist; "Papillon," (Rosenthal), Mrs. Leroy Sheftall; "Florian's Song" (Godard), Lucy Bowden, Mrs. Sweeney, accompanist; first movement of second concerto (Saint-Saëns), Mary l'Engle (with orchestral accompaniment on second piano), Mrs. J. C. l'Engle.

The Women's Musical Club, of Coshocton, Ohio, meets on alternate Monday evenings. The season has been devoted to the plan of study recommended by the National

Federation. There have been meetings devoted to the following subjects: "Beginnings of Music — Prehistoric — 1200 A. D.," "The Rise of Polyphony, 1300-1600," "The Rise of Instrumental Music," "The Classic Period, 1550-1800," "Early Instrumental Music," "The Rise of Dramatic Music, 1600-1800," "Early Opera," "The Oratorio, 1600-1606," "The Romantic Period in Piano and Song, 1830-1880," "The Music of the Romantic Period." These meetings have been alternately study classes and open meetings and the programs have been most carefully and ably planned. The club has an active membership of about forty, with an associate membership of over fifty. A double quartet of women's voices is under the direction of Mary Gage Mortley. The study classes are in the hands of Mrs. Voorhes and Miss Clark. On the music program committee are Mrs. McMichael, Mrs. Talmadge and Miss Mortley, the music director. There is a philanthropic department and a student department. The remainder of the season will be given to the



OVIDE MUSIN VIRTUOSO CLASS.

study of "Orchestra and Symphony," "Modern Opera," "English Cathedral Music" and "American Music."

The Philomel Club, of Warren, Pa., sends a beautiful year book. This is the fifth year in which the Federation plan of study has been followed and this "Russian Year" has been found most interesting. One afternoon each month has been given to the study of Russian musical history, with a short paper read at one of the open meetings. The season opened most appropriately with a program headed by the Russian national hymn. The year book is beautifully illustrated with prints of the various Russian composers whose works have been studied, and the programs are most varied and comprehensive. They have included "Folk Songs of Russia," "Ecclesiastical Music," and "Early Opera," and the list of Russian composers whose works have been performed is most interesting and complete.

Among the events of the season was a public recital in November by Franklin Cannon. Julia Rive-King and Madame Bloomfield Zeisler are artist members of this club; Franklin Cannon and Mary Atwater Kelsey, a former Federation president, are special honorary members.

The Philomel owns a large number of books of reference, fiction, biography, and on general musical subjects which form a musical library section in the Warren Public Library.

E. W. RULON,
Press Secretary.

A Goodson Bouquet.

At Katharine Goodson's second concert in Washington, D. C., on February 18, she was the recipient of the most wonderful flowers, very originally and exquisitely arranged in such order as to form the word "Goodson."

G—Gardenias.
O—Orchids (mauve).
O—Orchids (white).
D—Daffodils.
S—Snapdragon.
O—Orchids (pink).
N—Narcissus.

It is well known to her friends that Miss Goodson's love of flowers is only second in her affections to her music, so her pleasure in such a charming compliment can easily be understood.

Mme. GARRIE BRIDEWELL

Formerly of the Metropolitan Opera House

Announces her

Return to the Concert Stage

All Communications for Dates and Terms may be sent to

RALPH EDMUNDS

26 Gramercy Park - New York

The Philadelphia Orchestra

CARL POHLIG, Conductor

The Twelfth Season—Fifth Under the Direction of Pohlig
—of a Virtuoso Organization of 85 men

Philadelphia Series October 13 to April 13

MANAGEMENT:

1314 Pennsylvania Building

Philadelphia, Pa.



HOME AGAIN from AROUND THE WORLD

SOUSA AND HIS BAND

21st Season Commences in August

Stokowski's Conducting Electrifies Listeners.

Following are two tributes to the genius of Leopold Stokowski, conductor of the Cincinnati Symphony Orchestra:

The Cincinnati Symphony Orchestra, under its wonderfully temperamental conductor, Leopold Stokowski, gave the fifth concert in the Detroit Orchestral Association course at the Light Guard Armory last evening. Twice insistent applause brought the orchestra to its feet, once at the close of a magnificent reading of the Brahms C minor symphony, and once at the close of the program, which ended with Tchaikowsky's stupendously savage "March Slav."



LEOPOLD STOKOWSKI.

Mr. Stokowski was individually recalled again and again and forced to bow acknowledgments.

The enthusiasm with which conductor and orchestra and program were received may be considered a fair indication of the excellence of the concert. Mr. Stokowski has created a wonderful band since his last visit to this city, a band which responds to his slightest nod or to the least motion of his hand, a band with which he is able to build mighty climaxes or portray the most delicately spun and elusive emotions. Last night he chose the Brahms symphony, which has been his favorite "road" symphony this season, as his principal number. Last year he offered the "Pathétique" of Tchaikowsky, but even his inspired interpretation of that masterpiece scarcely prepared the audience for his Brahms. The symphony lived and vibrated. The first movement, the allegro, seemed actually to throb as its interpreter built climax on climax, leading his orchestra delicately and craftily from stepping stone to stepping stone, as only a genius could lead.

Mr. Stokowski more than any other conductor who comes to Detroit projects his personality and exercises meager influence not only over his men, but also over those who listen. Almost with the first note of the symphony he made himself thus felt, and he never once lost his power to dominate. He made the melody in the adagio sing sonorously and insistently, and in the finale he rose to heights of passion which few are able to find in Brahms. For once the composer stood revealed as he really is, and not as dullards make him. The second orchestral number was the "Mephisto Waltz" of Liszt, which Detroit had known only through the piano, and which sparked with unsuspected beauties when revealed in the orchestral score.

The "March Slav" furnished an almost stunning climax to the program. Mr. Stokowski seemed to delight in portraying to the very limit all the barbarous passion and energy and emotion bound up in the great Russian's composition. Nothing heard here this year has surpassed the superb architecture of the final climax.—Detroit Free Press.

Each successive visit of Leopold Stokowski and his fine band, the

Cincinnati Symphony Orchestra, deepens the impression of this young director's genius as an orchestral conductor and recognition of his ability was full and spontaneous. Thursday evening, in the Light Guard Armory. There was a splendid audience and a splendid program. As if to make up for his last visit to this city, when he conducted a concert when almost too ill to stand on the director's box, he threw himself heart and soul into the evening's work, and the result was nothing short of electrifying in its effect upon the listeners.

The orchestra played Brahms' first symphony in C minor, Liszt's "Mephisto" waltz and Tchaikowsky's "March Slav." The symphony was given a most scholarly and illuminative rendition. The different movements were made to throb with life under Mr. Stokowski's reading. The players responded to their conductor's desires in a manner to indicate a perfect understanding between leader and men. The orchestra has improved immeasurably since it first came to Detroit under Mr. Stokowski's direction.

Mr. Stokowski seems to get more out of Tchaikowsky's music than any of the great visiting conductors, and under his stick the "Slav March," with its wonderfully orchestrated recurrent theme of the Russian national anthem, was given so superbly that it literally swept the audience off its feet, and conductor and players were compelled to remain on the platform for several minutes to acknowledge the applause.—Detroit Times.

Debussy Recital.

Mrs. Henry Russell, wife of Boston's opera director, assisted by George Copeland, pianist, announces a Debussy recital, to take place at the Little Theater, Forty-fourth street, New York, March 24, at 4 o'clock. The patronesses are: Countess of Warwick, Countess of Selby, Baroness de Mayer, Madame Alda, Mrs. Benjamin Guinness, Mrs. Otto H. Kahn, Mrs. James Wright and Lillian Nordica-Young.

She—You are fond of realism, are you not.

He—In books and on the stage; but in everyday life it's a bit depressing.—Boston Transcript.

VOLPE SYMPHONY

Society of New York

ARNOLD VOLPE, Conductor

SOLOISTS:

LEO ORNSTEIN, Pianist

MARGARETE GOETZE-KELLNER, Soprano

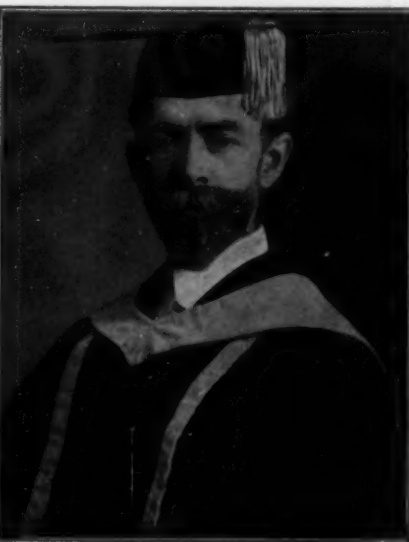
Carnegie Hall, Tuesday Evening, March 26
STEINWAY PIANO USED

Leading Opera and Musical Agency of Italy. Under the Management of

CAV. GIUSEPPE LUSARDI

Via San Pietro all'orto 16, MILAN, ITALY

Official agent of the leading Italian Opera Houses as well as the chief opera houses of Spain, Portugal, Russia, North and South America and other countries. Engagements made and debutants placed. Advice and suggestions as to vocal teachers and operatic style instructors.



GUILMANT METHOD

TAUGHT BY

WILLIAM C. CARL

AT THE

GUILMANT ORGAN SCHOOL

Winter Term, January 9, 1912

Send for Catalogue 34 West 12th Street, New York

SCHUMANN-HEINK

Direction: THE WOLFSOHN MUSICAL AGENCY, 1 West 34th Street, New York

"STEINWAY PIANO USED."

Pacific Coast Tour, February-March. America until June.

Dates Now Booking, Season 1912-1913

CHICAGO

CHICAGO, Ill., March 17, 1912.

The twenty-third program of the Theodore Thomas Orchestra on Friday afternoon, March 15, and Saturday evening, March 16, brought forth Clarence Whitehill, baritone, and member of the Chicago-Philadelphia Grand Opera Company, in the capacity of soloist. The Wagner program was as follows:

The Flying Dutchman—
Overture.
Aria, Engulfed in Ocean's Deepest Wave.
Lohengrin—Prelude.
Die Walküre—
Ride of the Valkyries.
Wotan's Farewell and Magic Fire Scene.
Wotan: Mr. Whitehill.
Siegfried—Siegfried in the Forest.
Die Götterdämmerung—Siegfried's Death Music.
Die Meistersinger von Nürnberg—Hans Sachs' Monolog.
Hans Sachs: Mr. Whitehill.
Parsifal—
Good Friday Spell.
Transformation Scene and Glorification.

The American baritone, one of the world's famous Wagnerian interpreters, was received enthusiastically by a capacity audience, and through a remarkable reading of "The Flying Dutchman" aria and "Engulfed in Ocean's Deepest Wave," strengthened the admiration of his warmest followers. He sang gloriously and his deep and sonorous voice had never been heard to better advantage; added to this, Whitehill's German enunciation is perfect and his diction would put to blush a few baritones born in the fatherland. By the excellence and virtuosity of his interpretation he was amply deserving of the ovation, which was tendered him at the conclusion of the aria. His "Wotan's Farewell" from "Die Walküre" is too well known to opera goers in this part of the country to necessitate an analysis of his work, and in saying that he revealed all the beauties of the composition will be in itself sufficient to prove that the baritone was at his best. After the intermission the soloist gave with the same Wag-

nerian understanding Hans Sachs' monolog from "Die Meistersinger," winning the complete approval of his hearers, and was recalled time after time to acknowledge the applause of both the public and the orchestra members, shaking hands with Conductor Stock, one of his exultant auditors. As to the orchestra numbers, they were given truly splendid readings. Comparisons are odious, but comparing the orchestra of today with that heard at Orchestra Hall two or three years ago, one ought to feel happy in the knowledge that those who criticised Chicago's orchestra at that time were really its true friends since, through the plain words written, a better orchestra has been brought together and though as yet the instruments used are not of the highest standard, the playing is more refined and Mr. Stock gets out of his men more enthusiasm than ever before. At no time was the improvement made by the orchestra so noticeable as at this Wagnerian concert. It was magnificent playing, such as one expects from the Thomas Orchestra. Stock, a painstaking conductor, has striven toward a higher goal than the one attained a couple of seasons ago. He has learned to understand the acoustics of the hall and placed his men in different positions. The cello department has been moved from the right side to the left, being now with the first violins. The woodwinds and the double bass contingent has a reinforced section, with the basses at its left. The standard obtained today by the players has been raised, and Mr. Stock is to be highly congratulated, as the Wagnerian program could hardly have been improved upon and the enthusiasm of the audience for its leader was in every respect well deserved. The soloist next week will be Hugo Kortschak, who now holds the position of second concertmaster with the Theodore Thomas Orchestra.

Advanced pupils of Henriot Levy will appear in recital at Kimball Hall, Saturday afternoon, March 23. The program will include the Hummel A minor, the Saint-Saëns C minor and Weber concertos, variations and fantasie by Chopin, rhapsodies by Brahms and Liszt, and other numbers.

The coming of Arthur Nikisch and the entire London Symphony Orchestra of 100 musicians, to America and to Chicago for a concert April 15, in the Auditorium Theater, under the management of Carl D. Kinsey, has aroused much enthusiasm among musicians and concert goers everywhere. It is known that Nikisch conducts all his programs from memory and this, coupled with his being termed the undisputed prince of conductors in the world,

makes the occasion extraordinary. Of Nikisch enthusiasm there seems to be no end. The latest striking example of Nikisch's popularity is expressed by a large number of applications for accommodations on the Pullman train-de-luxe which will carry Nikisch and the entire orchestra to twenty-four American cities during the three weeks' tour of that organization in America. The Nikisch itinerary includes other than the two New York concerts, a concert in Boston, Philadelphia, Baltimore, Washington, Pittsburgh, Cleveland, Chicago, St. Louis, Kansas City, Wichita, Des Moines, University of Wisconsin at Madison, Milwaukee, Miami University at Oxford, Cincinnati, Toledo, Detroit, Rochester, Buffalo, Toronto, Ottawa, Montreal and Providence. The desire expressed by the "Nikisch Devotees" was that they be allowed to accompany the orchestra on the train-de-luxe and occupy choice seats at each of the thirty-one concerts. When the enthusiasts learned that the gratification of their desire would cost \$400 each, they seemed more determined than ever and already enough have forwarded checks to cover the entire expense of an extra de-luxe compartment car accommodating thirty and another car is now being booked. Manager Howard Pew, of New York, who is bringing Nikisch and the London Symphony Orchestra to this country, has secured the finest train-de-luxe that the Pullman Company can furnish. With the addition of this "Pilgrims' Car" the trip includes in its equipment two of the latest model diners, a combination car with smoking and lounging room, a barber shop with complete bath room equipment, and all of the nine compartment cars contain, among other modern conveniences, two bath rooms each. Along with the regular train crew and the diner crew the roster also includes three barbers, two manicurists, a tailor and two expert masseurs.

Four names have been added to the list of musical directors of the Chicago Musical College. Adolf Brune, Kirk Towns, Karl Reckzeh and Arthur Rech are the teachers whose musical attainments and length of service have won for them a place of distinction among their colleagues. Adolf Brune is a well known artist and musical critic, and a composer of national reputation. Many of his compositions have been played here in important concerts. As a teacher of harmony he has established an enviable reputation, and he occupies a prominent position in the world of music. Kirk Towns was for a number of years one of the leading baritones and instructors in Berlin. He studied under the most famous masters in France, Germany and Italy, where he established himself as an artist of remarkable ability. Karl Reckzeh is well known in America and abroad. He came from Leipsic, where he graduated from the Royal Conservatory, studying under Carl Reinecke, Rutthardt, and others, and later spent some years with Martin Krause. Mr. Reckzeh is a musician of attainments, and directs the Theodore Thomas Orchestra at the college commencement exercises and performances of opera in the Auditorium. He is well known as a com-

BUSH TEMPLE CONSERVATORY

800 North Clark Street, Chicago

KENNETH M. BRADLEY, Director

The Leading Conservatory of

MUSIC

Acting, Languages
and Expression

Faculty of 50 instructors and lecturers of national reputation including: MME. JULIE RIVE-KING, the world renowned pianist; FRANK B. WEBSTER, the eminent vocalist and instructor; GUY HERBERT WOODARD, the distinguished violinist who was for many years assistant to Henri Marteau; EDGAR A. NELSON, MME. JUSTIN WEGENER, ELEANOR SMITH, AGNES HOPE PILLSBURY, FRANZ WAGNER, MARTIN BALLMANN and others too numerous to mention.

For further information address: E. SCHWENKER, Secretary

FANNIE BLOOMFIELD ZEISLER

NOW PLAYING IN EUROPE

First appearances with Nikisch at the Leipzig Gewandhaus and Berlin Philharmonic

Address all mail to 8749 Woodlawn Avenue, Chicago

"STEINWAY PIANO USED"

EDDIE GUNNAR PETERSON

CONCERT PIANIST

STUDIO: 619 Fine Arts Building, 1862 East 62d St., Chicago, Ill.

MARION GREEN

THOMAS N. MAC BURNIEY

HERMAN DEVRIES

Brahms' GERMAN REQUIEM and Grieg's OLAF TRYGVASSON

BY THE

APOLLO MUSICAL CLUB

(300 SINGERS)

HARRISON M. WILD, Conductor

Auditorium Theatre, Monday Night, April 1

SOLOISTS:

ROSA OLITZKA, Contralto

MARIE SIDENIUS ZENDT, Soprano

CLIFFORD CAIRNS, Baritone

THE ENTIRE THEODORE THOMAS ORCHESTRA

Tickets, 50 cents to \$2.00. Boxes \$15.00

Now on sale at the Apollo Club Box Office in Lyon & Healy's, Wabash Avenue and Adams Street

CARL D. KINSEY, Secretary

LUELLA CHILSON-OHRMAN

SOPRANO

(Soloist at Worcester Festival, 1911-12)

Personal Address: 4620 Sheridan Road, Chicago

BORROFF

Basso

Recitals, Concerts
Oratorios

Address: A. RAYMON, Secy., 504 Kimball Hall,

Chicago, Ill.

LUCELLE STEVENSON

(TEWKSBRURY)

SOPRANO

Management:

HARRY CULBERTSON

Fine Arts Building, Chicago

Anton FOERSTER

PIANIST

1824 Lawrence Ave.
Chicago, Ill.

VIDA LLEWELLYN

Concert Pianist

In Europe Whole Season 1911-12

Address: Regensburger St. 2, Berlin, W.

After June 1, 1820 First National Bank Building, Chicago

Gelene Loveland

PIANIST

Pupils accepted. Lectures, Recitals

Studio 619 Fine Arts Bldg., Chicago, Ill.

Phone, Hyde Park 3322

BASSO CANTANTE
Auditorium Building
Director: E. A. STAVRUM
Steinway Hall, ChicagoBARITONE
Voice Production, Song Recitals
Three years assistant to Frank King Clark
Studio 608 Fine Arts Bldg., Chicago, Ill.
Phone, Harrison 6002VOCAL TEACHER
ORATORIOS, OPERAS, COACHING
Studio: 619-620 Fine Arts Bldg., Chicago
Mrs. GERMAN DEVRIES, Assistant

poser, and as a conductor he is ranked with the best. Mr. Reckzeh is also the director of several large singing societies. Arthur Rech, a virtuoso of extraordinary ability, is a graduate of the institution in which he now becomes a director. He won diamond medals in the piano department four successive years. He was awarded the degree of Master of Music and coached two years with Godowsky and Reisenauer.

Students of the Chicago Musical College piano, vocal and violin departments gave a recital in Ziegfeld Hall, Saturday morning, March 16.

The Amateur Musical Club announces a benefit concert for the scholarship fund. The program will be furnished by Harold Bauer, who will play the following program at the Studebaker Theater, Monday, March 25:

Waltzes, op. 39.....Brahms
Sonata, F major.....Mozart
Prelude, aria and finale.....Frank
Kinderszenen, op. 15.....Schumann
(Thirteen small tone pictures.)

Toccata.....Schumann
Scherzo, C sharp minor, op. 39.....Chopin

The scholarship fund is devoted to the presentation of free concerts in public and charitable institutions by student members of the Amateur Club to be remunerated for their services from the scholarship fund and thus assisted in pursuing their studies and preparing themselves for greater artistic careers.

Next Thursday night the entire Minneapolis Symphony Orchestra of eighty-five musicians, Emil Oberhoffer, conductor, has been engaged for a return concert in Orchestra Hall, under the management of Carl D. Kinsey; this after its numerous Eastern triumphs. It is certain that all the orchestra's many friends in Chicago will welcome this concert just before the orchestra returns to Minneapolis. Luella Chilson Ohrman, soprano, will be the soloist of the evening and will sing Charpentier's beautiful aria from "Louise," "Depuis le jour." Conductor Oberhoffer has elected to play the following popular orchestral numbers: Berlioz's overture, "Carnival Romane"; Cesar Franck's symphony in D minor; Mozart's serenade for string orchestra, "Eine Kleine Nachtmusik," and a tone poem by Richard Strauss, "Tod und Verklärung." Interest is keen in Madame Ohrman's appearance on this occasion after her decided success with the Apollo Musical Club in the Auditorium Theater last week.

Metta K. Legler, soprano, and a former resident of Chicago and now a vocal instructor at Sayre College, of Lexington, Ky., has won much success in that State, not only as an instructor, but also as singer. Last week she appeared at a faculty concert at the teacher's recital in Sayre College Chapel and the following day the music critic of the Lexington Leader wrote as follows:

Miss Legler is a favorite in Lexington and has a voice of beauty and power. Her opera numbers were magnificently rendered and her synopsis of the "Romanza" was an added interest. She is also a musical composer of note, and gave as a final song a charming "Good Night." It is one of her latest compositions as yet unpublished and was heard with delight by the audience. Six of her new songs will be sent this week by Miss Legler to the publisher, including this little "Good Night" piece.

Ernestine Schumann-Heink will make her only appearance in song recital in Chicago Sunday afternoon, March 31, at Orchestral Hall, assisted by Katharine Hoffmann, accompanist, under the direction of F. Wight Neumann. The success achieved by Madame Schumann-Heink last summer in Bayreuth, Munich and Berlin is without precedent. She has been engaged again for the Bayreuth and Munich festivals the coming season. Madame Schumann-Heink will sing for the first time the aria "Andromache aus Achilleus," by Max Bruch; "Die Ehre Gottes," "Vom Tode, Bitten," and "Ich liebe dich," by Beethoven. The program will also contain some songs by Schumann, Schubert, Liszt, Wagner, and by request, the "Cry of Rachel," by Salter, "When the Roses Bloom," by Reichardt, and "Haenschen," by Heinemann.

John B. Miller, tenor, sang with great success at the Ziegfeld on Wednesday evening, March 13. The singer was heard in three songs by Adolf Brune (the distinguished harmony and composition teacher at the Chicago Musical College), Gena Branscombe's "Krishna," Handel's "Where'er You Walk" and Rummel's "Ecstasy."

A lady having heard and read of the remarkable results of Miss Loveland's teaching thought it might then be possible for her to accomplish something under her guidance. She had always wanted to play the piano, but turned her attention to the voice, for it was impossible for her to play with a hand that could not stretch an octave. Miss Loveland showed her the exact points which caused this handicap and told her how it might be remedied so that she would be able to play that class of pieces for which her

natural ability fitted her. She was much surprised and greatly delighted to learn that what had before seemed impossible was really capable of being accomplished.

Next Monday evening rehearsals will start on the choral works to be given at the next North Shore Music Festival at Evanston, the last week of May. There are still a few vacancies in the tenor and bass section of the chorus of 600 singers. Applicants for membership in this chorus should call on or address Carl D. Kinsey, business manager of the festival in Lyon & Healy's, or Peter C. Lutkin, musical director, at Evanston.

Saturday afternoon, March 16, piano students of the class of Mrs. Gunn and vocal pupils of Mrs. Herman Devries were heard in a joint recital in the studio of Mrs. Devries. The work of the pupils of those two able instructors was praiseworthy in every respect.

The nineteenth Aeolian recital, held at Music Hall on Tuesday afternoon, March 12, brought forth Hanna Butler, soprano, and James G. MacDermid, at the Pianola-Piano. Mrs. Butler was heard in the polonaise from "Mignon," which she sang in the vernacular; "Frühlingsnacht" by Schumann, given in German; Ronald's "Down in the Forest," and Massenet's "Ouvre tes yeux bleus." The soprano was at her best and as she appeared on the stage beautifully gowned her many admirers showed their approval by long plaudits which were repeated at the conclusion of each song. After each group the recitalist gave encores which were received with great pleasure. Mrs. Butler, one of the most successful vocal teachers in Chicago and instructor at the Cosmopolitan School of Music, is not heard often enough in public, though she filled, during the season, many "at home" programs and appeared at social functions in and around Chicago. She was ably seconded by Mr. MacDermid, who has fully recovered from a severe attack of la grippe, and who, beside playing artistic accompaniments, distinguished himself at his instrument in Chopin's polonaise, op. 53, Seeling's "Loreley," Sinding's "Rustle of Spring" and in Wieniawski's valse de concert in D flat. The concert was well attended.

Rosa Olitzka, contralto, has been engaged as soloist by the Apollo Musical Club, with Harrison M. Wild as conductor, for its performance of Grieg's brilliant choral work, "Olaf Trygvasson," in the Auditorium Theater, Monday night, April 1. This will be Madame Olitzka's first appearance with the Apollo Club. The entire Theodore Thomas Orchestra will furnish the accompaniments.

The Beethoven Trio, which has been in great demand this season and which consists of Jennette Loudon, pianist; Otto B. Roehrborn, violinist, and Carl Brueckner, cellist, played with great success last week in Burlington. The Peoria Journal of recent date stated as follows:

The program given by this trio of excellent musicians was discriminately chosen. The compositions were all from our greatest classical and romantic composers, yet were so varied in character that they held the attention of the large audience assembled to hear them. In speaking of the Beethoven Trio we must first refer to the excellence of their ensemble playing. Always subservient to each other, their unity of thought and their intelligent interpretations are among the predominant features which characterize their work.

The many clippings at hand from different towns are unanimous in commenting upon the excellence of the ensemble playing of the trio, which is becoming one of the best known chamber music ensembles in the country.

William J. Hay, bass, and a professional pupil of Thomas N. MacBurney, gave, in the MacBurney studios, a Robert Franz program, which he sang with good understanding, showing that he had prepared his program with a great deal of care. Mr. Hay revealed the results of good training and was a credit to himself and his teacher.

A program has been received from the Albert Lea College School of Music, announcing the second historical concert of the season which was given by students of the school at Carbill Science Hall on Friday evening, March 8.

Vladimir de Pachmann, the Russian pianist, has been engaged by F. Wight Neumann, at the request of the many people who were unable to secure admission at his recital last Sunday, for a last Chicago appearance at the Studebaker Theater, Sunday afternoon, April 28. This recital will close Mr. Neumann's season. Mr. de Pachmann will never return to America again as the sea voyage and traveling in America are too strenuous for him, he being sixty-three years old.

Thursday evening, March 14, at the Ziegfeld Theater, pupils of the School of Opera of the Chicago Musical College were heard in Act II from "Madame Butterfly," third act of "Rigoletto" and the second act of the "Flying Dutchman," assisted by a students' chorus, members of the school and an orchestra made up of players in the Theo-

dore Thomas Orchestra, under the direction of Karl Reckzeh. As often said in these columns, the work of pupils ought not to be reviewed, as pupils are to be encouraged and not criticized. The second act of Puccini's "Madame Butterfly" was given with piano accompaniment, played by Kurt Donath, one of the operatic coaches of the Chicago Musical College, under whose direction the first excerpt was given. The next offering, "Rigoletto," was given under Maurice Devries' tutelage, and the second act of Wagner's "Flying Dutchman," which concluded the evening's performance, was given under Adolph Muhlmann's management. The three operatic coaches may well be proud of the success won by their individual classes and the productions were up to the standard of the Chicago Musical College.

Sibyl Sammis MacDermid, the talented dramatic soprano, scored a great success last week in Keokuk, Ia., singing the soprano roles in Thomas' "The Swan and the Skylark." W. F. Bentley, of Galesburg College, conducted the chorus and orchestra. Last month Mrs. MacDermid appeared as soloist at one of the Chicago Athletic Club concerts, where she met with her customary artistic success. This artist has been in great demand this season and has been received with unanimous praise wherever she appeared, as the following notices will show:

The last number of the first part of the program was a selection from "Madame Butterfly," sung by Mrs. MacDermid, a dramatic soprano, whose clear, flexible voice, of unusual beauty, together with her graciousness and charming personality electrified her audience and won for her a name in Keokuk which will never be forgotten. The soloists were all very fine in this number and were well suited to their parts. In the high and beautiful music of the skylark, Mrs. MacDermid had ample opportunity of displaying her beautiful voice. The trills and runs in this part she sang beautifully. The chorus work throughout was excellent and music lovers are hoping that soon they will have another opportunity of hearing the Monday Music Club Chorus in another of their delightful choruses.—Daily Gate City.

Mrs. MacDermid had less singing to do than the others, but she sang enough to sing her way into the hearts of her hearers. She had a beautifully "alike" voice. With her animated personality and her beauty of person and manner she made a veritable sensation. As Sibyl Sammis she ranked as one of America's best singers and she is winning a still higher place today by her wonderful singing.—Constitution Democrat.

Jeanne Jomelli, dramatic soprano, will make her only Chicago appearance in song recital at the Studebaker Theater, Sunday afternoon, April 7, under the direction of F. Wight Neumann.

St. Patrick's Day was celebrated at the Auditorium Theater on Sunday afternoon, March 17, by the second appearance of John McCormack, the great Irish tenor, who sang a popular program of Irish songs.

Nicola Zerola, Italy's tenor robusto, will give a song recital at the Studebaker Theater, Sunday afternoon, April 14, under the direction of F. Wight Neumann. This will be Signor Zerola's only appearance in Chicago this season.

Elena Gerhardt has been engaged to sing at a Goethe memorial celebration to be held Sunday afternoon, March 24, at the Auditorium Theater. Count von Bernstorff, the German Ambassador, will preside. The Theodore Thomas Orchestra, under the direction of Frederick Stock, will play the accompaniments beside furnishing a select program, and "Volkslieder" will be sung by the United Men's Chorus of Chicago. Wilhelm Middleschulte will be the organist. The celebration is to be given under the direction of the Goethe Monument Association and the object of the celebration is to prepare for the erection of the Goethe Monument in Lincoln Park, which is now in the hands of the sculptor and will probably be finished next fall.

Theodore S. Bergey's vocal pupils were heard in a joint recital with piano pupils of Mrs. Bergey in the studios of the Bergey Chicago Opera School on Friday evening, March 8. The work of the students was commendable.

Herman Devries, Chicago vocal teacher, has notified this office to the effect that starting next September he will give ten students' recitals and operatic performances at Music Hall, Fine Arts Building, with students of his class. The recitals will be given every other month, and operatic productions in the intermediate month. The recitals in September will be given by advanced students of his class and probably in October "Werther," by Massenet, will be performed by his operatic element. Saturday, March 23, two acts from "Don Giovanni" will be given by his class at Music Hall, and the first part of the program will introduce several of his talented pupils in a song recital.

Lillian Nordica's only Chicago appearance will be at Orchestra Hall, Sunday afternoon, April 21, under the direction of F. Wight Neumann.

Albert Borroff will give another song recital at the JL

Illinois Theater, Sunday afternoon, March 24. His program will be as follows:

Si trait ceppi	Handel
Verdant Meadows	Handel
La Calunnia	Rossini
Hungarian folk songs.....	Arranged by Korbay
Had a Horse.....	
Long Ago.....	
Rosebud Go Not Sowing.....	
List to Me, Rosebud.....	
See the Star.....	
I Am a Horseherd.....	
L'oiseau s'envole	Masse
Que fais-tu bergere	Weckerlin
Air de l'Ermite.....	Bemberg
J'ai tout donne pour rien.....	Bemberg
In Time of Olde.....	Bantock
Tra-la-lie	Bantock
Swedish Love Song.....	Hadley
Smuggler's Song.....	Kernochan
Only a Rose	Downing
Pauper's Drive	Homer
Forfeits	Fisher

Edna Gunnar Peterson, the talented Chicago pianist who scored so heavily as soloist with the Thomas Orchestra at one of the regular concerts this season, has been received everywhere with the full approval of the public as well as the press. The Evanston Index of recent date said of Miss Peterson:

The piano soloist made her appearance before an Evanston audience and her success was distinctive. Her charm lay in her brilliant technique and varied expressions of tone. Miss Peterson studied for seven years in Berlin under the direction of Rudolph Ganz and made her debut in January with the Thomas Orchestra. There is no question but that her future in the musical world will be particularly bright.

Herbert Miller, the well known Chicago vocal teacher and one of the foremost baritones in the Middle West, has met with considerable success this season in oratorio and recital. The following recent criticisms will verify this statement:

The song recital given last night at the Unitarian Church by Herbert Miller, the celebrated baritone, was attended by a critical

audience representing the cream of Quincy's connoisseurs in matters musical. To the elect whose cultured ear is attuned to the last detail of technique, Mr. Miller's recital was perfect. Mr. Miller has a magnificent voice whose volume seems almost limitless. It has rather more of the basso quality than the average baritone as shown in his rendition of the "Erlkönig" and the "Prologue." In striking contrast were the Hahn number "L'Heure Exquise" and Lully's "Bois Epaie" heard in tender cadence that captivated the audience and compelled a response to enthusiastic encores. Two songs by Lulu Jones Downing completed the program and the artist graciously responded with an encore to the last one "June." The evening was one of artistic pleasure and Miss Felt and her co-workers are entitled to much credit for the opportunity afforded Quincy musicians of hearing Mr. Miller.—Quincy Daily Journal.

A select and appreciative audience of music lovers listened to a varied vocal program at the Unitarian Church last night by Herbert Miller. He covered a wide range from the prologue ("Pagliacci") and "Erlkönig" to light love ballads. Mr. Miller has a big voice which shows careful and thorough training and which he used effectively at all times. He renders the bravura passages with dash and imposing volume and carried the enthusiasm of the audience at all times. Probably the best handling was given the dainty and delicate French songs which comprised one section. He gave Loewe's "Erlkönig" with much dramatic force and animation. We can fancy Mr. Miller enacting an important and exacting role in grand opera for he has dramatic style as well as voice volume.—Quincy Daily Herald.

The American Conservatory of Music announces a recital by Marie Bergersen, pianist, and Mabel Woodward, violinist, at Music Hall, Tuesday evening, March 26, when the following program will be rendered by those two talented pupils of the Hattstaedt Institution:

Sonata, op. 10, No. 3.....	Beethoven
.....	Miss Bergersen.
Concerto, G minor.....	Bruch
.....	Miss Woodward.
.....	Louise Robyn at the piano.
Three Silhouettes	Bergersen
Danse, E major.....	Debussy
Mephisto Waltz	Liszt
.....	Miss Bergersen.
Romance, F major.....	Beethoven
Caprice, Viennois	Kreisler
Polonaise, D major.....	Wieniawski
.....	Miss Woodward.

Nevada Van der Veer Miller Reed
MEZZO-CONTRALTO TENOR
Management: The Wolfsohn Musical Bureau
West 34th Street, NEW YORK

ISABEL HAUSER CONCERT PIANIST
Address: THE APTHORP, Broadway and 79th Street, New York
SEASON 1911-12 Direction: MRS. PAUL SUTORIUS, 1 West 34th Street, New York

ERNEST HUTCHESON
MANAGEMENT: LOUDON CHARLTON
Carnegie Hall, New York
STEINWAY PIANO

ALICE MERRITT-COCHRAN SOPRANO
113 Macon Street, Brooklyn, New York
IN EUROPE JULY AND AUGUST Phone, 2928 Bedford

ANNA CASE SOPRANO, Metropolitan Opera Company
Concerts and Recitals
Address for Dates: F. O. RENARD
28 West 42d Street, New York

OVIDE MUSIN'S VIRTUOSO
SCHOOL of VIOLIN
51 West 76th Street - Musin Studios - NEW YORK

CECILE AYRES PIANIST
TOURING EUROPE
Management: ANTONIA SAWYER
Season 1912-13

WILLIAM POMEROY FROST TENOR
251 West End Avenue
New York
Tel., 4817 Columbus

Mme. de VARRENE-STOCK Soprano
Touring Under Management
ANTONIA SAWYER, 1425 Broadway, New York

MYRTLE ELVYN
KIMBALL PIANO USED
Returns in October, 1911, for American Tour, 1911-1912
For Terms, etc., Address: MR. EDGAR SMITH
KIMBALL HALL, CHICAGO

Suite for violin and piano.....Bernard
Misses Bergersen and Woodworth.

Mr. Hay, a talented pupil of Thomas N. MacBurney, has a voice of unusually pleasing timbre, of good range and full of dignity. Mr. Hay is bass soloist in the Memorial Church of Christ. At the recent bi-monthly recital of the MacBurney studios Mr. Hay and Mr. Lester gave excellent talks on their respective subjects. William Lester played remarkable accompaniments—remarkable for their sympathy and proportion. RENE DEVRIES.

Clarence Whitehill's Success with Thomas Orchestra.

Clarence Whitehill, the eminent basso of the Philadelphia-Chicago Opera Company, is much in demand for concerts. On a recent visit to Chicago he appeared as soloist with the Theodore Thomas Orchestra and won a notable success. The Chicago papers commented thus:

His voice seemed to have gained in power until it dominated the orchestra in the most strenuous moments, of which there were several. But there was much more than heroic despair in Mr. Whitehill's reading of the aria. It was shaded with a splendid sense of proportion and of contrast, and the voice retained its exceptional warmth, sympathy and virility even in the most tumultuous climaxes. "Wotan's Farewell" revived recent triumphs of the opera, and the monologue of Hans Sachs from "Die Meistersinger" reminded the listener that the scope of Mr. Whitehill's art has thus far found only partial revelation in the performances of Mr. Dippel's company.—Tribune.

It is music which never grows old, and in Mr. Whitehill, one of the best exponents of Wotan, we had an ideal presentation of the extract. His German diction is absolutely pure, and his voice has a resonant timbre and a rich quality. The surge and passion of the aria, "Wie oft in Meere's tiefsten Schlund," from "The Flying Dutchman," also served to display Mr. Whitehill's art.—Examiner.

The aria from "The Flying Dutchman" was interesting because it was unhackneyed; yet it cannot truthfully be said that it presented Mr. Whitehill's admirable art from its most appealing side. Mr. Whitehill did indeed breast the waves of tone which Wagner poured upon him. The farewell to Brünnhilde is one of Mr. Whitehill's finest accomplishments. His singing as singing is, too, of moving beauty.—Record-Herald.

Mr. Whitehill's huge, resonant voice, his admirable enunciation and his thoroughly schooled phrasing brought out the beauties of this masterly comic opera excerpt wonderfully well.—Inter Ocean.

When he sang operatic excerpts with the Theodore Thomas Orchestra yesterday afternoon he seemed, if anything, to be greater than before. He dressed quietly, he stood still and he sang gloriously. It was beautiful singing throughout, in this as in the other two numbers—how beautiful it was can only be realized by hearing how it stood out without the adventitious aids of scenery and costuming.—Chicago Journal.

Clarence Whitehill sang the Wotan music with the dignity of carriage, the bigness of conception, and the glorious tones rolling out through the hall, that he has taught us to know so well. He is one of the few men who are masters of the stage in opera, yet can stand perfectly poised to sing the same music on the concert platform. His voice has a wonderful variety of colors in it, a forte adequate to the volume of tone the orchestra gave him, a pianissimo of tenderness, which he can keep on the key, and both brains and feeling back of every word. It is a pleasure to hear him in these things, with his great, manly tones, now and then showing a trace of roughness, which serves only to reveal the solid rock, so to speak.—Chicago Evening Post.

It was happy to have as a soloist one of the most admired Wagnerian vocal interpreters, Clarence Whitehill, selected to vocalize roles in which he has gained fame in the fortresses of Wagnerian ideals. His is one of the noblest voices of the time—rich, resonant and admirably balanced—while the graces of his diction make his work telling and interesting.—Chicago Daily News.

Gluck and Sammarco Sing for the President.

At a musicale given at the residence of Mrs. John R. MacLean in Washington, D. C., on the evening of March 14 the following program was given to a brilliant audience, including President Taft:

La ci darem, Don Giovanni.....	Mozart
Madame Gluck and Mr. Sammarco.....	
Prologue, Pagliacci	Leoncavallo
.....	Mr. Sammarco.
Gavotte	Rameau
Romance	Rubinstein
La Source	Hasselmans
.....	Mlle. Sassole.
Depuis le jour, from Louise.....	Chapientier
Mammy's Lullaby	Homer
My Laddie	Thayer
The Lark Now Leaves His Wat'ry Nest.....	Parker
.....	Madame Gluck.
Chanson de Guillot Martin.....	Perillon
Nocturne	Zabel
Gitana	Hasselmans
.....	Mlle. Sassole.
The Crucifix	Faure
.....	Madame Gluck and Mr. Sammarco.

Accompanists' Recital.

Grace Anderson will give her accompanists' recital at the residence of Mrs. H. Clinton Backus on West Fifty-seventh street, New York City, on Friday afternoon, March 22.

Augusta Cottlow Praised in West.

Augusta Cottlow, the eminent young pianist, has been winning praise from all sides. Her recent appearances called forth the following comments from the press:

Those who heard Miss Cottlow on her former visit here say that she has broadened wonderfully in her art. For three years abroad she studied with the great Ferruccio Busoni, and at the present time has attained to the front rank of American pianists. By many critics she is acclaimed one of the greatest of the women pianists in America. Gracefully pretty, Miss Cottlow gives more of an impression of charming femininity than of great genius when she steps out on the concert stage, but when she plays her music displays the qualifications possessed only by the real artist. She has individuality, temperament, intellectuality and technical skill, and her playing is not lacking in power or brilliance.—Tacoma (Wash.) Daily Ledger, February 7, 1912.

Miss Cottlow's art has maturity and confidence. She is sure, and her interpretations are stamped with authority. In her tone painting we gladly follow her. She is easily a very great pianist among the world's best. She was applauded again and again, and was showered with compliments.—Morning Oregonian, February 12, 1912.

Miss Cottlow is unlike most great musicians in appearance. She is gracefully pretty and has an atmosphere of charmingness surrounding her. She is very intellectual, and is able to discuss most any topic of present day interest. The great tone effects were produced with a touch which, to say the least, is remarkable. It was in the playing of MacDowell and Debussy, however, that the audience seemed most taken. The wonderful MacDowell "Sonata Tragica" was played with rare accomplishment and impressiveness.—Tacoma Daily Tribune, February 7, 1912.

She astonished and delighted her audience, which filled more than half the lower floor of the large auditorium. Even after she had played a long and difficult recital, the audience would not let her depart, and she responded with two encores. That she held her audience spellbound throughout the entire program is sufficient proof that she is a genius as a player of the piano.

Miss Cottlow possessed both breadth of expression and perfect mastery of her instrument. It was something in the way of a revelation to listen one moment to the pulsating volume of sound and a moment after to hear the delicate shading of expression in execution of the lighter passages. Her conception is artistic and temperamental, and her splendid technique has given her a wonderful medium through which to give her art expression.—Decatur (Ill.) Herald, February 24, 1912.

Augusta Cottlow can "play rings around the man that invented the piano." For two hours Friday night she demonstrated her powers before a fairly large audience in the assembly hall of the James Millikin University. She was repaid by enthusiasm and appreciation seldom shown an artist by a Decatur crowd. After hearing her, it is easy to understand why the metropolitan critics rave about her. She has "everything," as the baseball fans say, technique, a big, singing tone, understanding, power and delicacy. Her left hand is equal to her right. Intelligence and grace can be as readily distinguished in her playing as in her.

Miss Cottlow has a charming presence. On the platform she seems taller than she really is. She is lithe and graceful, but powerful, and she possesses the art of managing audiences. One of the most pleasing things about the audience last night was its rapt attention.—Decatur (Ill.) Daily Review, February 24, 1912.

Miss Cottlow's playing was distinctly brilliant, ranking in many respects with anything heard here in years, arousing the audience to marked demonstrations of applause, and resulting in repeated encores. Her sustained power in the more stirring numbers was marvelous.—Bloomington (Ill.) Daily Bulletin, February 23, 1912.

Miss Cottlow's technique is prodigious. Her playing is marked by great virility, clearness of tone and meaning, and fine coloring. But better than this, she is complete master of her instrument, compelling it to yield its best and sweetest, to the great pleasure of all. She is the gifted artist, not merely a fine pianist, and she charmed her hearers with her every appearance.

She closed her program with the Liszt "Tarantelle," giving a glowing, scintillating performance of it, and achieving the final flight of octaves with marvelous skill. Miss Cottlow is a wonderful young artist, and all that she does is beautiful and satisfying.—Bloomington (Ill.) Pantagraph, February 2, 1912.

Rains as Hagen and Mephistopheles.

Leon Rains, equally great in lieder recital as in opera, continues to astonish German audiences by his voice and dramatic ability. The following notices refer to Rains as Hagen in "Die Goetterdaemmerung" and Mephistopheles in "Faust":

In the person of Leon Rains, of the Dresden Royal Opera, who took the role of Hagen, we made the acquaintance of an artist who is highly gifted in every respect. The magnificent, expressive bass voice, with a fine resonance and excellently trained, together with his acting, which was intellectual and characteristic at every moment, combined to produce an effect which can be pronounced typical for the interpretation of Alberich's gloomy, demoniacal son.—Anhaltischer Staatsanzeiger Dessau.

Leon Rains had also a great success in the role of Mephistopheles. It was delightful to listen again to this splendid rich bass voice, which is so perfectly trained that it responds absolutely, thus enabling the singer to give perfect expression to his artistic intentions. Mr. Rains' slender and elegant stage figure, the typical mask, and his characteristic and highly expressive acting all helped to produce a fine rendering of the part. Without even straining after effect, the artist showed that he had considered every detail, every nuance of his role, of which his whole conception was natural and free from any kind of exaggeration. This house, which was full, thanked the artist with enthusiastic applause for his highly artistic performance.—Staatsanzeiger, Dessau.

Leon Rains, who took the part of Mephistopheles, gave the seal to yesterday's performance, the character of which was so entirely determined by his personality that one had the feeling that the

title of the opera should be "Mephistopheles" instead of "Mephistopheles." Mr. Rains' Mephistopheles is a masterly creation, breathing the very spirit of Goethe's character. His appearance, the tall,



LEON RAINS.

slender figure, the fascinating mask, the admirable contrast between an almost grotesque mobility and a demoniacal rigidity touching

the majestic, all these things were united by the artist to produce a complete and convincing representation.

In his costume, Mr. Rains diverged strongly from the traditional fancy ball attire to which we are accustomed.

The artist's acting is so intense, so convincing, that we almost forget that the actor is also a singer of the first rank, possessing a powerful, rich voice, over which he has perfect control.—Tageblatt Dessau.

Veit Pogner was given by Leon Rains, who has already had such brilliant success this season as Hagen and Mephistopheles. Mr. Rains, as actor and singer, is a master of his art, and gave us, intellectually and poetically, a most adequate representation of the part.—Staatsanzeiger Dessau.

We were agreeably surprised by Mr. Rains' performance of Mephisto. The artist has recently made still further progress in his rendering of the part, and his conception is now expressed with the reposeful certainty and conscious avoidance of all exaggeration, which was so striking in his interpretation of the trifle character, Coppelia, Dapertutto-Miracolo, in the "Contes d'Hoffmann."—Dresdner Journal.

Philadelphia Music Club.

Gertrude Hepburn Wood, contralto, assisted by the Metropolitan Quartet of New York, sang for the Philadelphia Music Club, Tuesday, March 12, and the concert was voted a brilliant success. The members of the quartet are Chauncey Jesson and Leo H. Sansiper, tenors; Albert Hedge, baritone, and Harry Hamilton, bass. All are professional pupils of Grace Welsh-Piper, now teaching both in New York and Philadelphia. The quartet sang "Winter Song" by Bullard; "Absent" by Little; "Drink to Me Only with Thine Eyes" (Old English) and "Old Black Joe," and a medley of Scottish airs. Miss Wood's songs included "Mammy's Lullaby," by Homer; "Let Miss Lindy Pass," by Neidlinger; "Po' Lil' Lamb," by Bond, and a second group of songs by Bond. Mr. Hamilton gave Schumann's "Two Grenadiers"; Mr. Hedge added as his solo number "The Trumpeter," by Dix, and Mr. Jesson sang "The Secret" by Scott. Miss Wood, in addition to her songs, sang the incidental solo to "Old Black Joe."

ROSA OLITZKA

Managerment: R. E. JOHNSTON, St. James Bldg., Broadway and 26th St., N. Y. City

First American Tour

Beginning Jan., 1912

By arrangement with DANIEL HAYES of London

ELENA GERHARDT

American Management, WOLFGANG MUSICAL BUREAU, 1 West 34th Street, New York

LENA DORIA DEVINE

VOCAL TEACHER
Lamperti Method

Sole Teacher of the American Prima Donna, Blanche Duffield

STUDIO: Metropolitan Opera House Building, 1435 Broadway

NEW YORK

CORINNE

RIDER-KELSEY

SOPRANO
Representative:

BRACEY BEAUMONT
603 West 138th Street
New York City
Telephone 4224 Audubon

CLAUDE

CUNNINGHAM

BARITONE
Representative:

BRACEY BEAUMONT
603 West 138th Street
New York City
Telephone 4224 Audubon

HAROLD

BAUER

The Eminent Pianist. In America, 1911-1912

ALREADY ENGAGED BY THE

N. Y. Philharmonic, 3 appearances

N. Y. Symphony

Cincinnati Symphony

Boston Symphony

Minneapolis Symphony

St. Paul Symphony

St. Louis Symphony

Chicago Thomas Orchestra, 4 appearances, and

many other leading societies

LOUDON CHARLTON, Carnegie Hall,

New York

MASON AND HAMLIN PIANO USED

**A. BONCI**

The World Famous Tenor, King of Bel Canto

Season 1911-12—Second Concert Tour—Season 1911-12

Available January 15th to June 30th, 1912

Management. HAENSEL & JONES, 1 East 42d Street, New York

(By Special Arrangement with A. CARBONE, Carnegie Hall, New York)

KNABE PIANO USED

BOSTON

Phone B. B. 5554.
86 GAINSBORO STREET,
BOSTON, Mass., March 16, 1912.

A concert of modern French music, given by Mrs. Richard J. Hall, former president of the Boston Orchestral Club, which was composed for the most part of members of the Boston Symphony Orchestra under Georges Longy, conductor, took place at Jordan Hall, March 11, with Edmond Clemont as the assisting artist. To say that Mr. Clemont assisted would not be exactly accurate, as for a time the concert threatened to turn into a song recital by the eminent tenor, so insistent were the demands of the audience for encores. For his first number Mr. Clemont gave Bruneau's "Adieux a la Foret," from "L'Attaque du Moulin," with his customary elegance, beauty of diction and exquisite phrasing, while his second number, comprising songs by Faure, Hahn, Saint-Saëns and Massenet, given with the most consummate artistry, had to be added to four times before he was allowed to depart. The orchestral works played for the first time at this concert, none of them being of exceptional interest, were: "Rhapsodie Viennoise," Florent Schmitt; "Poeme Elegiac," for saxophone and orchestra (written for and dedicated to Mrs. Hall); "Poeme de la Foret," symphonie, Albert Roussel; "Petite Suite," Roger-Ducasse.

The spring festival tour of the Boston Opera House Orchestra, under the direction of the Concert Bureau of the Opera House, opens at Burlington, Vt., with four concerts on April 1, 2 and 3. The soloists will be: Alice Nielsen, Maria Gay, Carmen Melis and the Messrs. Zenatello, Polese and Lankow, while the conductors of the orchestra will comprise Messrs. Caplet, Moranzoni and Goodrich. Other concerts to be given on this tour with Alice Nielsen as soloist will be: Easter Sunday, Syracuse, N. Y.; April 8, Auburn, N. Y.; April 9, Cornell University, Ithaca, N. Y.; and April 12, Smith College, Northampton, Mass., when Miss Nielsen will be joined by Edward Lankow as assisting soloist.

A marked success was scored by Genevieve Forbes, artist-pupil of Priscilla White, at her song recital given at Reading, Mass., February 7. Speaking of this event the Reading Chronicle says:

Those who heard Genevieve Forbes at the Reading High School concert last week do not need to be reminded of the excellence of her performance. For the information of those who were not present, it should be said that Miss Forbes has advanced very rapidly as a vocalist and that her voice has gained remarkably in breadth and power, without the loss of purity and sweetness which have heretofore characterized her singing.

A young pianist, Ruby Winchenbach, ventured her first public recital at Steinert Hall, March 11. The only thing one can say in this case is that Miss Winchenbach, judged

as a student, has talent and musical instinct which should be carefully cultivated before inviting serious critical comment.

Frederick N. Waterman has engaged Helen Winslow as special accompanist for his forthcoming Western tour. Miss Winslow, who recently accompanied Mr. Holding, violinist, at his concert in Lewiston, Me., is well known throughout Maine for the musicianly accompaniment. She has played for many of the famous artists visiting that State.

The second meeting of the Boston Center, American Music Society, held at the home of Mrs. William B. Kehew, March 13, brought a talk on the publishing of American music by Henry L. Gideon, the recently elected musical director of the Boston Center, and a recital of songs selected from the catalogue of a New York publishing house. Among these were a group by Madame Caro Roma, interpreted by herself, a group by Henry Gideon, Lily Strickland and Mary Carr Moore, sung by Edith Granville Filer; another group by Joseph Melville, Henry Gideon and Frank Tours, sung by James Westley White, and a closing group by Annie Andros Hawley, sung by the composer.

Word received from Ethelyne Smith, the young Maine soprano, tells of a most successful song recital given before the Study Club of Mechanic Falls, Me., March 4. So enthusiastic was the audience at this recital that Miss Smith was obliged to repeat two of her songs and add five encores to her original program. The Lewiston, Me., Journal spoke of it as "an artistic song recital," "one of the most delightful affairs in the history of the club," and also said: "The songs were well chosen and the entire program delightfully given by Miss Smith. The guests were charmed with the music and were generous in their applause."

Amy Grant gave the second of her lecture recitals on Wagner's "Nibelungen Ring" at the home of Mrs. William Tudor, 208 Beacon street, March 12. Miss Grant followed a brief explanatory talk on the text and music by a recitation of the score in English with piano accompaniment.

In addition to her large class of pupils, Jessie Davis has found her time very much occupied with recital engagements both as accompanist and soloist at private and public musicales. Following are some of her February and March dates. February 12, concert, Steinert Hall; February 26, Woman's Club of Park Street Church, Boston; February 28, private musical club, Boston; February 5, 6, 11, 19, 26 (afternoon) musicales at private homes; March 14, Brookline Educational Society; March 15 and 19,

Chestnut Hill, Mass.; March 31, studio recital; March 4, 7, 12, private musicales.

Everett E. Truette announces an organ recital for Thursday, March 21, at Eliot Church, Newton, following a recital on Monday of the same week, at Woolsey Hall, Yale University.

Madelene Paige and Horace Blackmer, two members of the senior class of the Faelten Pianoforte School, played the variations on a theme by Beethoven for two pianos at the meeting of the Chromatic Club, March 12.

A piano and cello recital with Marion Lina Tufts, pianist, and Virginia Stickney, cellist, as the participants, was given at Steinert Hall, March 14, before a warmly appreciative audience. Both artists are well equipped technically, and possess the requisite musical authority to make their work interesting and enjoyable.

Recent appearances of Edith Bullard, soprano, have occurred at a private musicale in Fall River, in February, at a concert with Anna Miller Wood at Parker Memorial in February, soloist with Musical Art Club, Boston, March 14, soloist in group of Schubert and Schumann songs at lecture recital by John Marshall at Boston University, soloist "Seven Last Words of Christ," at St. Paul's Church, Pawtucket, R. I., March 24.

A delightful musicale was given at the Fox-Buonamici School, March 15, by Laura Webster, pianist, assisted by Alice Huston-Stevens, soprano. Miss Webster's highly artistic rendering of the following numbers and Mrs. Stevens' group of songs formed an evening of real musical enjoyment:

Carnaval	.....Schumann
A Toi	.....Miss Webster.
Maman, dites moi	.....Bemberg
Heimliche Aufforderung	.....Weckerlin
A Memory	.....Strauss
To a Messenger	.....Park
Fantasia-Impromptu	.....Mrs. Stevens.
Rhapsody No. 1	.....Chopin
Gardens in the Rain	.....Brahms
Toccata	.....Debussy
	.....Saint-Saëns
	.....Miss Webster.

The nineteenth pair of Boston Symphony Orchestra concerts, March 15 and 16, brought Wilhelm Bachaus, pianist, as soloist, in Beethoven's E flat major concerto, and a performance of Strauss' "Symphonia Domestica" and Weber's overture to "Der Freischütz" as Conductor Fiedler's orchestral contributions. Mr. Bachaus, who made a most favorable impression at his recital in this city last January, revealed once more the fluency and polish of his technical skill in addition to the thoughtful and poetic qualities of his interpretation. A sincere artist, without affectations or mannerisms, Mr. Bachaus is content to let the music as expressed by the composer speak for itself. A splendid performance of Strauss' much censured and equally much admired "Symphonia Domestica" and a brilliantly spirited reading of the Weber overture by the orchestra called forth an unusual amount of enthusiasm.

BLANCHE FREEDMAN.

E. Ellsworth Giles Recitals.

The last of three recitals by the pupils of E. Ellsworth Giles, the well known Pittsburgh teacher, took place at the Giles studios on March 16. The following were heard: Frances Garver, Elsie Trauerman, Jenny Lind MacQueen, Grace Orr, Mrs. May Marshall Cobb, Edith Latimer, Elizabeth White, Roberta Elliott, Olive Mae Moore, June C. Elvidge, Margaret Meckel, Le Ora McCandless, Mrs. Miller, Nina F. McKinney, Marguerite Roessing, Miss Elvidge, Edith Steffer, Mabel Olive McCurdy, Mabel Henderson and Frederica Robertson.

EDMOND



THE RENOWNED FRENCH TENOR

CLEMENT

For Dates and Terms Address: Boston Opera House

Priscilla WHITE Teacher of Singing
602 Pierce Building
BOSTON, MASS.

CLARA TIPPETT
TEACHER OF SINGING
312 Pierce Building
Boston, Mass.

Charles **ANTHONY** PIANIST
STEINERT HALL, BOSTON

MARIE SUNDELIUS SOPRANO
Dates Now Booking
Address: 1070 Baylston St., Boston

Mr. & Mrs. **HUBBARD** Vocal Instruction
Symphony Chambers - - - Boston

Mme. de BERG-LOFGREN
TEACHER of VOICE "Garcia Method." Recital, Oratorio and Opera
Teacher of Bettina Freeman, with Quinlan Opera Co., England; Virginia Pierce and Howard White, formerly of the Boston Opera Co.; Anna Christensen, Catherine Brand, Recital; Ida Knapp, composer of "Children's Songs"; Eula Granberry; Frederick J. Bond.
Address: 79 Westland Avenue, Boston Tel. 3095 N-B. B.

FOX-BUONAMICI SCHOOL OF PIANOFORTE PLAYING
Steinert Hall, Boston
Pupils may enter at any time

FELIX FOX Directors
CARLO BUONAMICI
KATHERINE LINCOLN
SOPRANO
New York Studio—Saturday and Monday, 86 East 34th Street
Boston—Pierce Building
Management: Mrs. Paul Sutorius, 1 West 34th Street, New York

MORAWSKI
INSTRUCTION
Oratorio, Recital and Opera
Carnegie Hall, New York
344 Baylston Street, Boston, Mass.

FLETCHER MUSIC METHOD
THE ORIGINAL AND ONLY PATENTED MUSICAL KINDERGARTEN AND SIMPLEX SYSTEM OF AMERICA AND EUROPE
EVELYN FLETCHER-COPP 31 YORK TERRACE, BROOKLINE, MASS.

FREDERICK N. WATERMAN BARITONE
Oratorio, Recital and Opera
Teacher of Singing
STUDIO: New Century Building 177 Huntington Avenue, Boston

PITTSBURGH

PITTSBURGH, Pa., March 8, 1911.

Grace Hall Riheldaffer filled a return engagement in Bellefontaine, Ohio, and was again enthusiastically received, another engagement being booked for next year. Mrs. Riheldaffer also filled engagements in Pittsburgh and Wilmerding this week.

Friday evening, March 1, the Apollo Club, Rinehart Mayer, director, gave the second concert of its sixteenth season in Carnegie Music Hall, with Gilbert Wilson, a New York baritone, as assisting soloist. A large and appreciative audience attended. The work of the club on this occasion was good; in fact, the most effective work it has done for some time. The tenor section, having been rather weak, has been materially strengthened, and a much better balanced chorus is the result. The opening number, "At the Altar of Truth," by Herman Mohr, in which the chorus was assisted by a quartet of its members, W. R. Stoddard, F. R. Coe, T. C. Porter and William Alles, was favorably received. A group, consisting of "A Deserted Mill," by Rheinberger; "The Splendor Falls," by Mark Andrews, and "Slumber Song," by Warren, were given with fine effect. These, with the possible exception of "The Cossack," by Browning, which was sung with splendid military spirit, were probably the best numbers on the program. Brewer's arrangement of "Oft in the Stilly Night" was so well rendered that a repetition was necessary. The incidental solo, sung by Thomas J. Thomas, was certainly all that could be desired. The closing number, "Songs My Mother Taught Me," by Dvorak, also included solo for baritone, which was beautifully sung by Mr. McKelvie, another member of the club. Mr. Wilson was rather disappointing in his earlier numbers owing to a seeming lack of spirit, but sang much better toward the close of the program. He possesses a basso-cantante voice of excellent quality, although marred at times by a too much covered tone. His solo part in "The Norseman's Passing," by Max Bruch, was unfortunately rather high for his voice. A group of Protheroe songs and "The Smuggler," by Kernochan, were possibly his best numbers, an encore being required for the latter. The accompaniments of Mr. Oetting were, as usual, a feature of the evening's performance.

The Pittsburgh Male Chorus, James Stephen Martin, director, is enjoying one of the most successful seasons in the history of the club. Already engagements have been booked in Greensburg, Pa., March 28; Pittsburgh Athletic Association, April 10; Court Theater, Wheeling, W. Va., April 16, and on April 26 the second concert of the regular season will be given in Carnegie Hall, with Madame Schumann-Heink as assisting soloist. The chorus will also appear at the dedicatory services of the New Baptist Church, with Charles Heinroth at the organ. The chorus now has ninety members, with many on the waiting list.

Blanche Sanders Walker, the well known pianist and accompanist, is in the midst of a very busy season, having filled no less than nineteen engagements in the past few weeks. Mrs. Walker's most recent engagement was at the Twentieth Century Club, where she assisted in the song recital given by Mrs. Sturtevant.

Rossini's "Moses in Egypt," a work never before heard in Pittsburgh, will be given by the Mozart Club, James P. McCollum, director, Thursday evening, March 14, in Carnegie Hall. Such well known artists as Florence Hinkle, Mildred Potter, Paul Althouse, Alfred Shaw and William Beard have been engaged to sing solo parts. Several local artists will also be heard in solo parts, namely, Emma Bingler-Wolfe, A. J. Elliot, Edward Napier and I. K. Myers.

CALENDAR OF MUSICAL EVENTS.

March 14—Mozart Club concert, "Moses in Egypt," Carnegie Music Hall.
March 16—Minneapolis Symphony Orchestra, Memorial Hall.
March 20—Cincinnati Symphony Orchestra, Memorial Hall.

HOLLIS EDISON DAVENNY.

Later Pittsburgh News.

PITTSBURGH, March 16, 1911.

The March recital of the American Music Society was given March 8 in Frederick Hall. The program opened with a group of songs sung in an authoritative way by Madame Graziani, of the Pennsylvania College for Women. Madame Graziani has a mezzo soprano voice of considerable range and dramatic power, and she created a deep impression on this occasion in the "Cry of Rachel," by Salter. Miss Fisher was applauded for her treatment of Farwell's "Dawn." This has also an orchestral form. Mr. Mahew introduced to Pittsburgh the "Governor's

Song," from Parker's "Mona," some weeks ago, and repeated his success on this occasion. He also sang with artistic phrasing songs by Harris, Huss, Huhn and Schindler. The duets, sung by Mr. and Mrs. Mayhew, received most appreciative comment. Mrs. Peterson was thoroughly delightful in her cycle of "Naishapur." Mrs. Peterson is the president of the Tuesday Musical Club, which is doing such great work here. Harry Waterhouse, who closed the program, is a baritone of excellent attainments, his songs being well received. He is a pupil of Anne Griffiths. The programs of the society this season have been especially worthy of note. The Pittsburgh Center has been in existence only a year, but has made itself felt as a factor in musical life here.

A program honoring the centenary of Franz Liszt will be given at the Penwood Club, Wilkensburg, Monday evening, March 18, by Elizabeth Davidson, Jeane Balph, Mrs. Paul Sturtevant and Hazel Peck.

A large and demonstrative audience greeted Sirota, the much heralded Russian tenor, who is blessed with a magnificent voice, and fully upheld the reputation which preceded him.

Last evening in the auditorium of the German Club, Ruth Thoburn gave an exceptionally interesting violin recital, assisted by Dr. Arthur Reginald Little, pianist. Miss Thoburn has long been known to Pittsburghers, having appeared for many of the clubs and choruses. After a year's study with Sevcik, this was the first opportunity of hearing Miss Thoburn in recital, she having returned from Europe but recently. Her study with this great master has given her a greater breadth in style, more depth of tone and a more authoritative manner. Her best work was possibly done in the Wieniawski concerto. Mr. Little is a certificated pupil of Leschetizky. His work was well received by the large audience present.

The second of the Ritz-Carlton concerts was given Friday evening, March 8, at the Schenley Hotel, with Jeanne Jomelli as soloist of the evening. Madame Jomelli has long been a Pittsburgh favorite, and this occasion proved to be no exception, as one of the largest and most fashionable audiences of the season attended. The artist was in good voice, and her numbers were enthusiastically received. Just preceding the last number of the program, Madame Jomelli introduced Hallet Gilbarte, the New York composer, and sang as an extra number one of his newest compositions, "Song of the Seasons," with the young composer at the piano. The work is delightful and will no doubt be heard on many other programs ere long. The last number on the program, "La Phillis," was by the same composer and was sung by request. The artist also gave a delightful rendition of this number. Harold Osborn Smith, the accompanist, played in his usual artistic manner. His piano numbers, prelude in G minor, by Rachmaninoff; gavotte, by Sgambati, and "Sous Vois," by Victor Staub, were thoroughly enjoyed.

A request program of exceptional interest was given by the Tuesday Musical Club, on the afternoon of March 10, in the auditorium of the Twentieth Century Club. The program, as follows, was arranged by Mrs. Charles M. Clark: "Vulcan's Song," "Slumber Romance" (Gounod), Isaac K. Myers; Kreisleriana, 2, 3, 4 (Schumann), Jeane Balph; "La Colomba" (folk song), "O. pescator de'l'onda" (Venetian song), "Santa Lucia" (Neapolitan), "Ständchen" (Strauss), Francesca Pierruci; "Hejre Kati" (Hubay), Ida Keary; "Hope's Placid Ray" (Handel), Isaac K. Myers; berceuse (Chopin), "Widmung" (Schumann-Liszt), Mrs. C. H. Henninger; "Pleading" (Elgar), "The Captive Lark" (Ronald), "The Cuckoo" (Lehmann), Sophia Kassimie; "Ave Maria" (Brahms), "The Snow" (Elgar), "Moths" (Palicott), Club Choral; violin obligati by Hollis Edison Davenney and Mrs. Howard A. Noble. James Stephen Martin was the musical director.

Friday evening, March 8, the Art Society presented Cornelius Rubner and daughter, Dagmar de C. Rubner, in a recital for two pianos, assisted by Mrs. Jerome E. Capen, soprano. Although a recital for two pianos is rather unusual, and might leave the impression of being a trifle monotonous, Professor Rubner and Miss Rubner proved to be musicians of rare ability, and the entire program was most artistically rendered and heartily received. Mrs. Capen possesses a voice of pleasing quality and was well received. She appeared to the best advantage in "Der Schmied," by Brahms, and "Zueignung," by Strauss.

Thursday evening the Mozart Club gave its third concert of the season in Carnegie Music Hall. The club pre-

sented on this occasion Rossini's "Moses in Egypt," a work never before given in this city. This is without doubt one of the most ambitious programs ever attempted by the club, and therefore great credit is due for the splendid manner in which it was given. No less than nine soloists are necessary to present this work, and it is indeed gratifying that the club secured such artists for the occasion. It was fortunate that such a capable substitute as Caroline Hudson-Alexander could be secured to take the place of Florence Hinkle, who was to have sung the part of Anais, but was unable to appear on account of illness. Already a favorite with Pittsburghers, Mrs. Alexander added to her host of admirers by her superb work on this occasion. Although having only a short time in which to prepare a difficult part, she sang in a faultless manner. Mildred Potter sang the part of Zillah. The work of the splendid artist needs no comment, as she is recognized as one of this country's leading contraltos. Miss Potter endeared herself to Pittsburgh music lovers at her recent appearance with the Mozart Club in "The Messiah." Although much has been heard of Paul Althouse, who sang the role of Aaron, this was his first appearance in Pittsburgh. Too much cannot be said of this young man. Possessing a beautiful tenor voice of great dramatic power, he at all times displayed a thorough musical training and refinement. We hope to hear more of him. Mr. Baird, of Chicago, in the part of Moses, sang with all the dignity and force necessary to that part, his singing of recitatives being especially commendable. Alfred D. Shaw, Emma Bingler-Wolfe, A. J. Elliot, Edward Napier, and I. Kay Myers took the other parts of Amenophis, Sinias, Ophis, Pharaoh and Osiris, respectively, the last four being Pittsburgh singers. Alfred Shaw will be remembered as the former tenor of the First Presbyterian Church of this city. He sang in the same artistic manner for which he was so well known while a resident in this city. Mr. Napier, I. Kay Myers, A. J. Elliott and Emma Bingler-Wolfe sang the parts allotted them in a capable manner, the work of Mr. Myers being especially commendable.

CALENDAR OF MUSICAL EVENTS.

March 16, Minneapolis Symphony Orchestra, in Soldiers' Memorial Hall.
March 20, Cincinnati Symphony Orchestra, in Memorial Hall.
March 20, Jan Kubelik.
April 8, Boston Symphony Orchestra, in Memorial Hall.
April 13, Arthur Nikisch and London Symphony Orchestra.
April 16, Mendelssohn Male Chorus with Zimbalist as assisting soloist.
April 26, Pittsburgh Male Chorus, with Madame Schumann-Heink as assisting soloist.

HOLLIS EDISON DAVENNY.

Hinshaw's Voice Has Great Range.

William Hinshaw, one of the leading baritones of the Metropolitan Opera Company, is an American who sings German with the purity of a German; Italian with the purity of a Tuscan, and French with the purity of a Parisian. Mr. Hinshaw has aroused considerable comment on account of the wide variety of roles he is able to sing. His voice is really a high lyric baritone, yet he has appeared in many parts written for basso and basso cantante. Elsewhere in this issue of THE MUSICAL COURIER will be found the review of the premiere of Parker's opera, "Mona," in which Mr. Hinshaw sang one of the leading characters.

As a Wagnerian singer, Mr. Hinshaw has distinguished himself by singing such diverse roles as the Herald in "Lohengrin"; Bitterolf in "Tannhäuser"; Titirel in "Parsifal," and Korthner in "Die Meistersinger." As the King in "Aida," and the King in "Lobetanz," Mr. Hinshaw has likewise shown that he is an artist of the greatest versatility, one who can undertake more parts than almost any baritone on the stage. Being a man of majestic stature may be one reason why Mr. Hinshaw is so frequently obliged to sing heavy parts, like kings and characters who impress audiences by their dignity.

William Hinshaw has been universally praised for his singing, and he has not been less praised for his diction. No matter what he sings, there is no need of a libretto in order to follow his lines. The purity of enunciation is something for which Mr. Hinshaw may be singled out from many of his colleagues at the Metropolitan and held up as a lofty example. It will be noticed, too, that no matter whether Hinshaw sings a role requiring a low or high compass, he sings with ease; this may be attributed to the natural flexibility, as well as to the range of his voice, and lastly, the intelligent control that the artist has over his emission.

Paulo Gruppe on the Pacific Coast.

Paulo Gruppe, the young cellist, is having his usual success on the Pacific Coast. Two weeks ago he was in Seattle, and while there played with the Seattle Philharmonic Orchestra at the Metropolitan Theater in that city. More about this concert next week. In honor of Mr. Gruppe, G. L. Berg, the director of the Seattle Museum of Arts and Sciences, gave a reception and musicale. Other social attentions were showered upon the artist, whose genial nature makes friends for him everywhere.

Perceval Allen as Senta.

Perceval Allen, the English soprano, has achieved a great triumph in the English Provinces for her singing and interpretation of the role of Senta in Wagner's "Flying Dutchman." The press has commented as follows:

It was in the great duet between these two characters where tonight's performance rose to a great height of excellence. Perceval Allen acted with marked sympathy and self-abnegation as Senta, and sang the music with great charm, now forceful, now appropriately tender and emotional.—Liverpool Courier, February 28, 1912.

In Senta's famous ballad Miss Allen rose to a height of dramatic expression which, while it did not surprise (for her capacity was known already), proclaimed her an artist of great power in emotional moments.—Hull Advertiser, February 28, 1912.

From first to last the opera was received with enthusiasm, and the performance will long be remembered for the singing of Perceval Allen as Senta, who in the second scene poured out her soul in thrilling tones that rang out clear above the orchestral forces. It was a great personal triumph.—Yorkshire Post, February 28, 1912.

Perceval Allen must have been an inspiring Senta to sing with, such passion did she infuse into her work when intense emotionality was called for, as in the long and trying duet which she sings with her strange lover at the close of the second act, and I have never heard this act more finely rendered.—Hull Daily News, February 28, 1912.

Mme. ELISE GRAZIANI

MEZZO-SOPRANO.
Pupil of Julius Stockhausen, Frankfurt. Song recitals, vocal instruction. Pennsylvania College for Women, Woodland Road, Pittsburg, Pa.

Geraldine DAMON

VOCAL INSTRUCTION
Wallace Building, Pittsburg

DUNNING SYSTEM OF IMPROVED MUSIC STUDY FOR BEGINNERS.
Send for information and booklets of indorsements. Mrs. Carrie Louise Dunning, 11 West 16th St., New York City. Western address: Portland, Ore.

SUE HARVARD, Soprano

Soloist Christ Methodist Episcopal Church
914 St. James Street, Pittsburg, Pa.



Assistant to Mr. OSCAR SARGENT
TEACHER OF SINGING

Interpretation and Artistic Finish
Phone, 488; Lenox 124 East 92d St., New York

ANNE GRIFFITHS

VOCAL INSTRUCTION
5535 Ellsworth Avenue, Pittsburg, Pa.

Margaret LLOYD SANGER

PIANIST AND TEACHER
129 East 76th St., New York
Phone, 4751 Lenox

Mrs. MORRILL

SCIENTIFIC VOICE CULTURE
Some prominent pupils: Lilla Snelling, Metropolitan Opera; Winifred Mason, soloist First Church Christ Scientist, Brooklyn; Henry Taylor, tenor, formerly Savage Opera Co., and Abner Opera Co., now with "Naughty Marietta" Co.; (Anna Lee Smith, soprano; Clarence C. Bawden, tenor; Russell Bliss, bass, all at Church of the Disciples.) W. 81st St., New York; Mabel Pickard, Toronto, and others on application.
STUDIO: THE CHLSEA, 222 West 23d Street, New York

LEEFSON-HILLE

CONSERVATORY OF MUSIC
Weigman Building
Branch School, 808 S. 49th } PHILADELPHIA, PA.

JAHN

CONSERVATORY OF MUSIC
1425 Broadway
Personal Address, 801 West 142d Street, New York City
Tel., 7827 Audubon

EMIL LIEBLING

Piano Teachers' Institute

July 1st to August 3d, 1912
AT KIMBALL HALL, CHICAGO

Address. EMIL LIEBLING, Kimball Hall, Chicago

**BONCI**

SAYS:

"MME. VALERI

is one of the very few teachers who really know how to place a voice."

(Signed) A. BONCI

The Rockingham, 1748 Broadway

Bachaus with Philadelphia Orchestra.

On March 1, Wilhelm Bachaus played the Bach D minor concerto with the Philadelphia Orchestra with great success, and achieved a triumph with Strauss' "Burlesque" for piano and orchestra. The Philadelphia Public Ledger said:

Mr. Bachaus is an earnest scholar. He impresses one with his sincerity. With Mr. Bachaus music is wholly the business of the sober artist; there are no marked personal mannerisms to detract from the composer's message. He is one of the most clear headed and clean fingered pianists ever heard in the Academy. The entire concerto was magnificently played, but the particular triumph was the crystalline brilliancy of the finale. This movement might easily have been allowed to seem a juiceless exercise; the genius of the player was in a reading that was not merely technically flawless, but of spiritual appeal. Mr. Bachaus, in his second appearance, gave additional delight in the unfamiliar, sprightly and highly colored Strauss "Burlesque." He has made thousands of friends for himself, all at once, in Philadelphia, and has established a warm welcome for himself in days to come. For his encores—imperatively demanded—he played the Paganini-Liszt "Campanella" wonderfully, and the Chopin "Study for the Black Keys."

Letters at the Offices of The Musical Courier.

Letters addressed to the following persons can be found in this office, and will be delivered on presentation of credentials: Madame Yaw, Madame Bressler-Gianoli, Albert Delmas, Prof. Rafael Joseffy.

WANTED

CORRESPONDENCE SOLICITED by a high class choral director and voice expert, desirous of locating in New York or vicinity. Large church chorus choir preferred. Address "L. B. W." care of MUSICAL COURIER.

WANTED—A brilliant Pianist and Director of Music for desirable college position; a fine Voice teacher, man with some foreign training, for a Southern College. Satisfactory salaries. September openings. Address The Interstate Teachers' Agency, Macheca Building, New Orleans, La.

WELL KNOWN AMERICAN PIANIST VIRTUOSO, Leschetizky pupil, for many years in Europe, desires engagement as Head of Piano Department of first class conservatory. First communication to "PIANICUS," care this office.

FOR SALE

A FINE OLD ITALIAN FIDDLE, an instrument of superb quality, for sale. It can be tested by writing to "P. N. L." care of this paper.

VON STEIN

ACADEMY OF MUSIC

Incorp. Nov., 1907

HEINRICH VON STEIN, President

Fifteenth Street and Grand Avenue

LOS ANGELES, CAL.

THE MEHAN STUDIOS

JOHN DENNIS MEHAN, Pres.
CAROLINE E. MEHAN, Sec. & Treas.
Voice Development and Artistic Singing
Tel. 5946 Columbia Suite 79, Carnegie Hall

AMERICAN ACADEMY OF DRAMATIC ARTS

Connected with Mr. Charles Frohman's Empire Theatre and Companies
FRANKLIN H. SARGENT, President
For Catalogue and Information, apply to THE SECRETARY, Room 145, Carnegie Hall, New York

FRANCES de VILLA BALL

SOLO PIANIST
Instruction, LESCHETIZKY METHOD
675 CARNEGIE HALL Phone, 1980 Columbia

DUBINSKY

VIOLINIST
2502 North 17th Street, Philadelphia, Pa.

Herbert SACHS-HIRSCH

Brilliant Young Pianist
Management: R. E. JOHNSTON, St. James Building, Broadway and 26th Street, New York City
CHAS. L. WAGNER, Associate Manager

BENEDICT-JONES

CONTRALTO
Soloist, St. Bartholomew's Church, New York
Manager: CHARLES L. JONES
4260 Broadway, New York
Phone 4040 Audubon

BRENAU COLLEGE-CONSERVATORY, SUMMER SESSION

Summer Session begins June 27th. Equipment the most elegant in the South. Location among foothills of Blue Ridge Mountains, a famous health and pleasure resort. An opportunity for the tired teacher or student to rest, and for the ambitious to continue study under favorable conditions. Unsurpassed advantages in Music, Expression and Domestic Science. Chautauqua affords splendid entertainment. Breaun graduates are in great demand as teachers.
Write for full information and catalogue. Address:

BRENAU COLLEGE-CONSERVATORY, Gainesville, Ga. Box 10.

ROYAL CONSERVATORIUM of MUSIC in LEIPSIC

Own building with one large concert hall and two small halls, also fifty teaching rooms. Founded by F. Mendelssohn-Bartholdy in 1843. Yearly attendance, 950 students of all countries. Students received at Easter and Michaelmas each year, but foreigners received at any time, in accordance with page 9 of the regulations.
The course of tuition includes every branch of musical instruction, namely: Piano, all stringed and wind instruments, organ, solo singing and thorough training for the opera, chamber music, orchestra, and sacred music, theory, composition, history of music, literature and aesthetics.
Prospectus in English or German sent gratis on application.

Director of THE ROYAL CONSERVATORIUM of MUSIC DR. ROENTSCH

THE ALFRED A. OBERNDORFER COMPOSITIONS

For Voice
Eldorado, for medium or low voice..... 50
Frühling (Spring) German and English text, for low voice..... 30
Gestorben (Lost), German and English text, for low or medium voice..... 50
My Love's Awa', for low or medium voice..... 50
Worthy songs for concert programs.
For Piano
Arabesque..... 50
Idylle..... 60
Both of these are good program numbers, above medium difficulty.

CLAYTON F. SUMMY CO., Publishers, 225 S. Wabash Avenue, Chicago
After May 1st, 1912, 64 E. Van Buren Street (Steinway Building)

MAYHEW

BARITONE PITTSBURGH

PAULINE SMITH

Pupil of SBRIGLIA, with JEAN DE RESKE and NORDICA
Voice Specialist. Italian Method
1529 Chestnut Street Philadelphia

T. Carl WHITMER

COMPOSITION - PIANO - ORGAN
5429 WALNUT STREET, - PITTSBURGH, PA.
and Pennsylvania College for Women

KARL SCHNEIDER

Baritone
CONCERT and INSTRUCTION
1708 Chestnut Street - Philadelphia Pa.

E. STANDARD THOMAS

VOCAL
Carnegie Hall, New York
American Representative of the
KING CLARK STUDIOS OF BERLIN

SHAPIRO

DIRECTOR OF VIOLIN Department
Formerly with Pittsburg Orchestra
SKIDMORE SCHOOL OF ARTS
Saratoga Springs, N. Y.

THAL

Pianist
610 Fine Arts Building, Chicago
A Management for Operas HARRY CULBERTSON

HANS MERX

German Lieder Singer

MICHELE GUARINI

GRAND OPERA TENOR.
Director of The European Conservatory of Music,
Vocal Instruction.
New York, Musin's Studios, 51 West 76th St.

MABEL HUGHES

Accompanist and Cosech
515 Lexington Ave., New York Telephone, 1893 Murray Hill
Instruction

GRACE WELSH-PIPER

VOICE
Metropolitan Opera House Bldg., New York
10 South 18th Street, Philadelphia

JOINT RECITALS

SIBYL JAMES G.
SAMMIS-MacDERMID
Soprano Composer-Accompanist
AVAILABLE Exclusive Management:
Limited Number HARRY CULBERTSON
Oratorio and Orchestral Engagements, Fine Arts Bldg., Chicago

Herbert MILLER

Baritone
Exclusive Management:
HARRY CULBERTSON, Fine Arts Bldg., Chicago

MORTIMER WILSON

PHILADELPHIA
Address, Balance of Season, Atlanta Philharmonic

Not all may become Artists, but every one may be taught to sing artistically.

HAGGERTY-SNELL

TEACHER OF VOCAL MUSIC 125 Taylor St., San Antonio, Texas

FAELTEN PIANOFORTE SCHOOL

CARL FAELTEN, Director
FOR PIANISTS AND MUSIC TEACHERS
SPECIAL DEPARTMENT FOR CHILDREN
30 Huntington Avenue, Boston. 18th year

Mildred POTTER

CONTRALTO
CONCERTS, ORATORIO, ETC.
MANAGEMENT:
WALTER R. ANDERSON
8 West 38th St., New York

CHICAGO MUSICAL COLLEGE

Founded 1867 Dr. F. ZIEGELD, President
46th YEAR

All Branches of MUSIC
School of Opera
School of Acting
School of Expression
Modern Languages

"It is a permanent educational institution, holding the same prominent position in music as the University of Chicago, the Art Institute, the Academy of Sciences and the Field Columbian Museum in their respective departments of educational labor."—Geo. F. Upton of the Chicago Tribune.

CATALOG MAILED FREE on request to
SECRETARY, Chicago Musical College,
624 So. Michigan Ave., Chicago.

THE Baldwin PIANO



"I Consider the Baldwin the Stradivarius of the few really great Pianos of the World." —De Pachmann
 "A great Piano! It satisfies me completely." —Pugno
 "A tone which blends so well with my voice." —Sembrich

THE BALDWIN COMPANY
 MANUFACTURERS
 214 W. FOURTH STREET, - CINCINNATI

N. Y. GERMAN CONSERVATORY OF MUSIC

306 MADISON AVENUE, Near 42d Street, NEW YORK
 Empowered by law to confer Diplomas and the Degree of Doctor of Music.
 DIRECTORS: CARL HEIN, AUGUST FRAEMCKE.
 Instruction in all branches of music from first Free advantages to students: Harmony lectures, beginning to highest perfection. concerts, ensemble playing, vocal sight reading.
 Thirty-eight of the best known and experienced professors. SEND FOR CATALOGUE
 TERMS \$10 UP PER QUARTER

THE AMERICAN INSTITUTE OF APPLIED MUSIC

(The Metropolitan College of Music)
 JOHN B. CALVERT, D. D., President. 212 W. 89th St., New York City
 Telephone 2329 Columbus.
 THE FACULTY AND EXAMINERS:
 H. RAWLINS BAKER JOHN CORNELIUS GRIGGS PAUL SAVAGE
 MARY FIDELIA BURY LESLIE J. HODGSON HARRY ROWE SHELLEY
 KATE S. CHITTENDEN GWSTAV O. HORNBERGER HENRY SCHRAEDICK
 MAY I. DITTO SARA JERNIGAN WM. F. SEEMAN
 FANNIE O. GREENE MCCALL LARHAM KATHARINE L. TAYLOR
 GEO. COLEMAN GOW DAN L. GREGORY MARON R. HUNTINGTON WOODMAN
 26th Season
 Send for circulars and catalogues KATE S. CHITTENDEN, Dean

THE INDIANAPOLIS CONSERVATORY OF MUSIC

MUSIC, THE SPEECH ARTS, MODERN LANGUAGES
 PIANO—Mr. Edgar M. Cawley, Mr. Carl Beutel, Miss Eugenio V. Scorgie
 SINGING—Mr. Glean O. Friarwood, Mr. Wesley Howard, Mrs. Glean O. Friarwood.
 VIOLIN—Mr. Gaylord Yost, Mrs. Ella Schroeder Yost, Mrs. Edgar M. Cawley.
 SPEECH ARTS—Mrs. S. T. Henzel.
 In addition to the above, are twenty-five teachers of the highest standing. The largest and most complete school of Music and Dramatic Art in the Middle West. Ideal Residence Department for Young Ladies.
 EDGAR M. CAWLEY, Director, 430 North Meridian Street Indianapolis, Ind.

COSMOPOLITAN SCHOOL OF MUSIC AND DRAMATIC ART

VICTOR HEINZ, President DR. WM. CARVER WILLIAMS, Registrar
 Fall term now in progress. Students may register at any time.
 Address Registrar, 9th Floor, Auditorium Bldg., Chicago, New Phone Nos. 4848 and 4869 Harrison

AMERICAN CONSERVATORY

OF MUSIC OF THE CITY OF NEW YORK. CHARTERED BY BOARD OF REGENTS. 305 EAST 86th STREET, NEW YORK.
 Emil Reyl, Director. Faculty of Soloists. Instruction in all branches of music, from beginning to artistic perfection. Grand Opera School with public pupils performances. Prospectus sent on application.

GEORGIA KOBER President, WALTER KELLER Director

SHERWOOD

Founded by Wm. H. Sherwood, Suite 713, Fine Arts Bldg., Chicago. Summer term begins June 24, 1912.

MUSIC

Faculty includes: Piano—Georgia Kober, Maurice Rosenfeld; Organ and theory—Walter Keller; Vocal—W. A. Willett; Violin—Bernhard Listemann, Public School Music, Dramatic Art, French.

L. F. GETCHELL Manager

PROCURE ENGAGEMENTS. Use the

AMERICAN MUSICAL DIRECTORY

Which gives the Addresses of MUSICAL SOCIETIES, CLUBS, Etc.

Price, \$3.00 Delivered

LOUIS BLUMENBERG, Publisher

427 Fifth Ave New York

STUDIO HALL

50 East 34th Street, New York

Studios, Clubs and

Recital Hall



CONCERT DIRECTION

HERMANN WOLFF

The World's Greatest Musical Bureau

GERMANY: BERLIN and FLOTTWELSTRASSE 1

Cable Address: Musikwolf, Berlin

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Deutsche Hall, Berlin.

Representative of more than 400 artists, including d'Albert, Ysaye, Ansgore, Thibaud, Kreisler, Sembrich, Rissler, Van Rooy, Hekking, Carlsen and many other celebrities. Also manager of the Berlin Philharmonic Orchestra and of Arthur Nikisch.

Principal Agency for Music Teachers

LEONARD Berlin, W.

Schelling St. G.

CONCERT DIRECTION

Representative of Emmy Destinn, Teresa Carreno, Joseph Lhevinne, Brussels String Quartet, Oskar Fried, Gesellschaft der Musikfreunde, Sterncher Gesangsverein and others.

Granberry Piano School

GEORGE FOLSON GRANBERRY, Director

Practical Training Courses for Teachers

Artistic Piano Playing

THE FAULTEN SYSTEM

Booklets—Carnegie Hall—New York

REINDAHL VIOLINS

and BOWS

Violas and 'Cellos

Artists know the early of

Violas whose tones are

"sweet" from the first to the

last notes. You know how

much you desire a violin

whose tone qualities are dis-

tinguished in power, inten-

sity, brilliancy, evenness,

exquisite perfection, luten-

like, stopped, clear, strong,

octaves, clear harmonic,

pure pizzicato tones distinct

staccato, and which will

quickly respond to low-

pressure from real position-

ing to perfection. If you

have such a violin you may

be interested in the

fact, you will be interested in

a booklet—"An Artist's

Torch"—which will gladly

mail you FREE, and which

contains opinions from

world famous artists who

use REINDAHL VIOLINS.



Reindahl Grand Model, \$250.00

REINDAHL VIOLINS

USED AND ENDORSED BY

Bernard Listemann, Kocian

Class, Georgen-witz, Jan Kubelik

London, Jackson, Emilie S. von

F. E. Huberman, Fritz Kreisler

Acad. Shargard, Alexander Bull

S. M. Jankowski, Hugo Tuermann

KNUTE REINDAHL

Atelier, 310 Altonaum Bldg.

59 East Van Buren Street

CHICAGO, ILLINOIS, U. S. A.



A. B. CHASE PIANOS

Artistanos

Highest Type of Artistic Instruments

For the Pianist, the Singer, the Teacher, the

Student, the Conservatory, the Concert, the Home

Factory at NORWALK, OHIO

Reference: The Editor-in-Chief of THE MUSICAL

COURIER

BUSH & LANE PIANOS



A quality of Tone Which Will Please the Most Critical

A Piano Which Will Stand the Test of Years of Usage

Case Designs Which Are Original, Artistic and Beautiful

BUSH & LANE PIANO CO.
 HOLLAND, MICH.

THE STERN CONSERVATORY OF MUSIC

FOUNDED 1850

22a Bernburgerstrasse (Philharmonie), Berlin, S. W.

Royal Professor GUSTAV HOLLAENDER, Director

Branche-Institute, Berlin-Charlottenburg, 8-9 Kantstr.

CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOL: Complete Training for the Stage. ORCHESTRAL SCHOOL (comprising all solo and all orchestral instruments). SEMINARY: Special training for teachers.

Principal Teachers: CONDUCTING, HARMONY AND COMPOSITION—Gustav Buncke, Alexander von Fielitz, P. Geyer, Wilhelm Klatte, Prof. Philipp Ruefer, Ernest Schaus, Hofrat Prof. Carl Schroeder, Prof. E. E. Taubert, Arthur Willner. PIANO—George Bertram, Ludwig Breitner, Al. von Fielitz, Edwin Fischer, Guenther Freudenberg, Ernst Hoffmann, Emma Koch, Prof. Martin Krause, Clara Krause, Prof. James Kwast, Frieda Kwast-Hodapp, Dr. P. Lutzenko, Gustav Pohl, Prof. Ph. Ruefer, Martha Sauvan, Prof. A. Sormann, Theodore Schoenberger, Prof. E. E. Taubert. SINGING—Frau Ida Auer-Herbeck, Eugen Brieger, Frau Marg. Brieger-Palm, Karl Mayer (Chamber Singer), Frau Prof. Mathilde Mailinger (Royal Chamber Singer), Frau Prof. Selma Nicklass-Kempner, Franzeschina Prevosti, Emmy Raabe-Burg, Nicolaus Rothmuhl (Royal Chamber Singer), Maestro G. Scarneo, Wladyslaw Seidemann, Adolf Schulze, Alfred Michel. OP. ERATIC CLASS—N. Rothmuhl. VIOLIN—Prof. Gustav Hollaender, Prof. Hugo Heermann, Sam. Franko, Alexander Fiedemann, Hjalmar von Dameck, Alexander Schmueller, Max Grunberg, etc. etc. HARP—Frau Posenitz. ORGAN—Walter Fischer. CELLO—Eugen Sandow, etc.

Prospectuses may be obtained through the Conservatory. Pupils received at any time. Consultation hours from 11 a. m. to 1 p. m.

Royal Conservatory of Music and Theatre

DRESDEN, GERMANY

Fifty-Fifth Year, 1909-1910. 1,505 Pupils, 82 Recitals, 116 Instructors

Education from beginning to finish. Full courses or single branches. Principal admission times begin April and September. Admission granted also at other times.

Prospectus and List of Teachers from the Directorium

HAZELTON BROTHERS

PIANOS

THOROUGHLY FIRST-CLASS IN EVERY RESPECT

APPEAL TO THE HIGHEST MUSICAL TASTE

Nos. 66 and 68 University Place

NEW YORK

THE STEINWAY PIANOS

[GRAND AND UPRIGHT]
Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

Factories: { Park Avenue, Borough of Manhattan
Jackson Avenue, Borough of Queens
Ditmars Avenue, Borough of Queens
Riker Avenue, Borough of Queens } NEW YORK

AND

St. Pauli, Schanzenstrasse, 20-24 - - - HAMBURG

Warerooms: { Steinway Hall, 107-109 East 14th Street, New York
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London
Jungfernstieg 34, Hamburg, and
Koeniggratzstrasse 6, Berlin

They are also sold by our accredited representatives in all principal cities all over the globe

STEINWAY & SONS

Mason & Hamlin

"THE STRADIVARIUS
OF PIANOS"



PRINCIPAL WAREROOMS AND FACTORIES

BOSTON

PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

JEWETT PIANOS

Tone is one of the chief reasons the JEWETT piano is known and admired in musical circles everywhere. In clearness and sustained resonance, the JEWETT tone has no equal among pianos of even nearly as reasonable cost.

Manufactured by

JEWETT PIANO CO., - - Boston, Mass.

FACTORIES: Leominster, Mass.

THE WORLD RENOWNED

SOHMER



The many points of superiority were never better emphasized than in the SOHMER PIANO of today.

It is built to satisfy the most cultivated tastes : : : : :

The advantage of such a piano appeals at once to the discriminating intelligence of the leading artists : : : : :

SOHMER & CO.

NEW YORK WAREROOMS:

315 FIFTH AVENUE
Corner 32d Street

Autopiano

is known throughout America and Europe for its artistic qualities as a Piano, and its durability and excellence as a Player Piano

THE AUTOPIANO CO.

Factory and General Offices:

12th Avenue, 51st to 52d Streets, New York
LONDON REPRESENTATIVE: KASTNER & CO., Ltd., 34 Margaret Street

